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# The American Magazine of Art

## December 1932

Volume XXV Number 6

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*Rembrandt: Adoration of the Kings*  
*Buckingham Palace, London*



# THE AMERICAN MAGAZINE OF ART

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## Straws in the Wind

In the nineteenth century, Arthur O'Shaughnessy wrote a poem which ended:

"For each age is a dream that is dying,  
Or one that is coming to birth."

It has always been difficult to look at one's own age with an historical eye and ascribe it to its proper place and category. Many people make analyses and predictions. Their theories usually boil down to one central question, about which each man has his own opinion—whether the contemporary world around him is climbing up or sliding down; whether the dream is dying or coming to birth.

The conclusion is almost necessarily prejudiced; for every one, in reading the signs of the times, points out evidences of decay or construction according to his own fundamental conception of what an ideal society should embrace.

Here, we are quite as much affected as any other diviner, for we have very definite ideas as to the things that must come to pass before our world is a more satisfactory place to live in, and, consequently, we look for indications of that kind of progress. We are finding those indications, to so marked an extent that each day the conviction grows, forcefully and inevitably, that a new dream is coming to birth, that we are not misinterpreting the significance of thousands of developments that are germinating all over the country, in widely separated communities, among people of all kinds and types, perfectly spontaneously.

The theme of our conviction is not that the uses of adversity are sweet. We are not wedded to the theory that if a man is to grow a bit wiser he must first be made thoroughly miserable. In the *Forum* for October, Kyle Crichton launched a vigorous offensive against this kind of reasoning in an article that he called "The New Quitters": "With the depression we are experiencing a new defeatism. We are developing a new crop of moralists who find that adversity is making a nobler, finer civilization. . . . We are to be a sweeter, finer people because of it all. By the same reasoning, the longer we suffer the sweeter and finer we become." He goes on to counsel action instead of resignation—thoughtful, considered, and energetic action, based on the

belief that it is desirable to be happy and comfortable instead of wretched, and that happiness and comfort are entirely within our own power to create. The future is up to us, so to speak.

The future is up to us, but the present is upon us now, a present of hatred between nations, of industrial paralysis, of fear and inertia, of wrangling in politics, of confusion in economic thought, of bread-lines and riots and the imminent danger of starvation for some millions of people. In the midst of this present, as the year has passed, we find from the Magazine that these things have happened:

Eight museums, most of them in industrial centers, announced large increases in attendance—climaxed at Cleveland in the huge total of seventy-two thousand over last year. When lack of city funds threatened the existence of the Detroit Institute of Arts, the Honorable Frank Murphy, Mayor of Detroit, said in his annual message: "Sacrifices and economies must be made, but we must not be so unwise as to strip this great city altogether of its cultural life. We must make ready for the day when the arts and culture will flourish in our midst." He backed up his words by vetoing the action of the common council in cutting off the support of the Institute, which is still open.

At the sixteenth annual exhibition of the Society of Independent Artists in New York, more pictures changed hands than ever before, even in pre-depression days. Some were sold for cash, but five times as many were bartered—essential for essential, apparently.

A cinema theatre in Philadelphia started art exhibitions in which the signatures were covered up, so that those who bought would do so because they liked the paintings and not because they were signed by a Name.

Washington's new National Symphony Orchestra, started at a most inauspicious time, was so markedly successful in its first season that a good part of the guarantee fund was returned to the donors. The season now in progress bids fair to outstrip the first.

Open-air shows appeared in New York, in Chicago, in Santa Barbara, Evanston, Washington, and, in fact, all over the country, with the result that the American public, finding art displayed on the pathway to work, felt the urge to buy, and succumbed.



Circulating picture services either came into being or expanded their facilities in cities from coast to coast, with the purpose expressed in a circular from the Dayton Art Institute: "Yet the love of the beautiful is universal and the reaction to it is immediate when it is made available. If art has any message of worth it must be to a wider circle than the select few to whom its appeal has been made."

Grant Wood, in stating the aims of the Stone City Art Colony, said: "My faith in Middle Western material . . . is founded upon the conviction that a true art expression must grow up from the soil itself." The Colony, started on nothing but hope, was a conspicuous success.

Business men's art clubs have sprung up in nearly a score of the larger cities, made up of men whose rather prosy everyday occupations leave them still wanting something more.

At Clinton Prison an exhibition was held of art work done by the inmates—a movement initiated and carried out among themselves, representing no sporadic freak but an organic development. Edward Alden Jewell, in commenting upon it, said: "What is pretty sure most forcibly to impress a visitor is the touching difference art is seen to be making, here and now, in the lives of these inmates."

The Addison Gallery of American Art at Phillips Academy, Andover, first important gallery in a boys' preparatory school, completed its first year, a year in which much was found to justify its purpose: "To enrich permanently the lives of the students of Phillips Academy by helping to cultivate and foster in them a love for the beautiful."

The experiment of the Keewaydin Camps, Ltd., in including art training in their camp at Lake Dunmore, Vermont, proved so successful that a permanent art gallery has been established there and the plan adopted in other camps.

A cafeteria in Chicago started, as the *Chicago Evening Post* expresses it, "offering paintings from the walls of its dining room with the same casualness as plum pie is offered from the near-by racks. . . . And so enthusiastically has the public, both by purchases and expressed interest, shown its liking for this bread-and-butter method of art display, that an entire winter schedule of exhibitions is now in the offing."

It is from things like these—and they may be read day by day in the press—that we draw our belief that America feels no spirit of defeat but is instead becoming aware that if in the last few years many idols have gone down there are others to put up that will fill their places more worthily; that we are to bring into being in this country a civilization that it has not hitherto

known—a civilization that the people are beginning, consciously, to wish for. As Edwin Avery Park said in the November issue, "One feels already fermenting this force new to modern Americans, this forerunner of a state of maturity to which the concept of beauty is not alien."

## Wagging the Dog?

Museums and galleries of the fine arts occupy such an important and conspicuous place in the contemporary American development of the arts, and of interest in the arts, that we are perhaps too much disposed to think of art as something destined to be placed in a museum, instead of thinking of a museum as something designed to place the arts in life.

We speak of it as our ideal that there should be a museum of art in every city in the country. Yet, while we work toward this desirable objective, we must still remember that the place of the museum is very distinctly subordinate when we are considering the place of the arts themselves in civilized human life.

A museum is primarily an educational institution, for even its obligation to gather and preserve the art treasures of the past is, in the final analysis, an educational one. In the field of education, mental training, the imparting of knowledge, the teaching of processes—all this is a subordinate part of the function of active museums. The much more important educational task of developing the senses, the emotions, the tastes, the faculties of appreciation, sympathy, understanding, enjoyment of the universe represented in works of art—these are the museum's more special province.

The museum—like the school of art, the library of art, the school or university course in art history or art appreciation, the paintings, prints, sculpture, and books on art to be found in the civilized home—is but one of the means of giving the arts their proper place in life. It is therefore a mistake to suppose that the arts have their proper place primarily and chiefly in a museum, or to devote human lives to the mistaken purpose of dedicating art to the museum instead of museums to art.

The mistake is very widely made. It colors the programmes of art schools. It misguides artists in their work. It very largely controls the taste of the private collector and the dealer. Worst of all, it perverts public taste and tends to falsify our thinking and our whole system of ideas about the arts, whether we think of ourselves as creators or appreciators. Every one should think of himself as both!

There is something to be said for the work of



art that is created purely for the purpose of pleasing the artist who made it, as long as we do not mistake its limited purpose for a larger one.

There is very little to be said for the work of art that is created primarily to be sold, the so-called "pot boiler." The laborer is worthy of his hire, but hire should not be the primary purpose of any creative human labor.

There is little to be said for the work of art that is created for the purpose of being collected and eventually placed in a museum. It is not the function of art to be "collected."

The function of the piece of sculpture is to enrich a building, a room, a garden, or a park, where people live. The function of painting is to give beauty to a wall, the primary purpose of which is utilitarian. The function of a textile is not to serve as an illustration of the progress of textile design, but to clothe some one, to make the floor soft and beautiful under his feet, to hang as a curtain in a window or door, or to serve as decoration. The purpose of a building is to shelter human beings and their property while they perform some important function of life.

When we speak of bad art we should remember that the worst is not necessarily the most unskillful, but rather that which most ignores or defies its own reason for being.

## And Do Likewise

"This is a grave moment in the life of art in America as it is in the survival of artists. It becomes the urgent duty of every institution connected with art to contribute its utmost effort to the aid of those who make art possible. In recognition of this duty the Whitney Museum of American Art will not only spend twenty thousand dollars in purchasing works from the First Biennial Exhibition of Contemporary American Painting but will also apply its full energies to the sale of canvases to public and private collections."

The Whitney Museum thus shows the way. The purchases are not to be considered as awards for they are made to fill out a part of the Museum's collections already in process of formation. This is not the condescending help of charity but the understanding help of one group of human beings to another through normal channels of intercourse. The pictures are bought because they are needed. Nor is the policy of encouragement restricted to the artists of any group or locality; the exhibition has been invited to represent every phase and movement in American painting of the day. Many another museum might so benefit by increasing, in this national emergency, its purchases of work by

living Americans. Nor would the advantage stop with the museums; the benefit would be shared by a public eager for an indication of where American life and art are going. How many museums, well able to share the burden and the benefit, will do so?

## Charity?

Joseph Andrews, the rambling hero of Henry Fielding's novel, found some aspects of life in eighteenth-century England that are pointedly comparable to our own times. Looking to the past frequently reveals pit-falls strikingly similar to those confronting us here and now. It is therefore not with surprise so much as with delight that we find Henry Fielding usurping the faculties of Joseph to ask:

"What inspires a man to build fine houses, to purchase fine furniture, pictures, clothes and other things at great expense, but an ambition to be respected more than other people? Now, would not one great act of charity . . . restoring an unfortunate tradesman by a sum of money to the means of procuring a livelihood by his industry . . . create a man more honor and respect? . . . All who heard the name of such a person, must, I imagine, reverence him infinitely more than the possessor of all those other things; which, when we so admire, we rather praise the builder, the workman, the painter, the lace-maker, the taylor and the rest, by whose ingenuity they are produced. . . . For my own part, when I have waited behind my lady in a room hung with fine pictures, while I have been looking at them I have never once thought of their owner, nor hath anyone else, as I ever observed; for when it hath been asked whose picture that was, it was never once answered the master's of the house; but Ammyconni, Paul Varnish, Hannibal Scratchi, or Hogarthi, which I suppose were the names of the painters. . . ."

True it is that people who buy pictures for personal aggrandizement gain very little by it. They would undoubtedly win more prestige by helping some "unfortunate tradesman" directly. But when people buy because they want to, the transaction becomes more than a mere exchange of dollars for paint and canvas. When they buy with some realization of what they are getting and why, and some love for it, the event gains the excitement of adventure. This is what makes collecting so much more than purchasing.

Joseph Andrews spoke of the attitude of the fashionable world of eighteenth-century England. Fashion still serves to influence many of us in what we do and what we buy. But more Americans are discovering that the art of buying

serves them better than did the predominant "art of selling" a few years back. This is particularly true when the thing sold is a work of art. As people begin to lose distrust of the arts, they will begin to see that the art-for-art's-sake artists and critics, the black-velvet-and-incense luxury of some dealers' shops, was a passing phase. The realization is everywhere growing that the intangible values of the arts are nevertheless real values. As distrust changes to trust and as the arts are seen to be necessities, many of the difficulties in the buying and selling of art will be alleviated. The recent success of open-air art shows proves that art, presented accessibly, stirs up sales as well as interest—even in bad times. Sales, not charity, are what we need.

Never before has the work of our artists and craftsmen presented so many opportunities for intelligently appreciative buying. Real values, not those of the fancy alone, are now to be found at prices within the reach of nearly all. American artists and craftsmen, as well as those who sell and exhibit their work, want a chance to make a living; they do not want the kind of charity that brings the donor more "honor and respect" and leaves the recipient with a feeling of incompetence. The understanding which makes intelligent buying possible is still needed on both sides of the counter. But even so, new attitudes that make for better conditions are already gaining control in many parts of the country. At last, both the maker and buyer of art better understand their own and each other's needs. They both begin to see that they have needs in common. With comprehension of shared troubles and shared hopes, the first steps toward recovery have been taken. Many steps still lie ahead; but if we take them in unison they shall not be too long or rapid for any of us.

## Personalities

RAYMOND S. STITES, after graduate work at Brown University, studied for five years in Europe, receiving his doctorate in Art History and Philosophy at the University of Vienna. His rediscovery and publication of the lost sculpture of Leonardo da Vinci made him known. At present he is Director of Art and Aesthetics at Antioch College where he is conducting a unique experiment to determine the degree of creativity of the American college student.

RÉNE D'HARNONCOURT was introduced to our readers in the November issue.

KATHARINE GIBSON grew up in a household of five architects, all much interested in their profession and its related problems; consequently she felt no sense of strangeness at going from such an atmosphere to a museum of art. She is now in the Educational Department at the Cleveland Museum.

F. A. WHITING, JR., is a member of the staff of THE AMERICAN MAGAZINE OF ART.

MARIUS BARBEAU is known to our readers through his article on *The Canadian Northwest—Theme for Modern Painters* in the May, 1932, issue.

## Corrections

On pages 222 and 223 of the October issue, in the article on *Contemporary Bookplates*, the captions were interchanged. The artists should be, reading from left to right: Ruzika, Updike, Fisher, and Hapgood.

The Memorial Tower at Phillips Academy, Andover, illustrated on page 259 of the November issue, was designed by Guy Lowell and not by Charles A. Platt.

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*Adoration of the Magi  
Tympanum of the Golden Gate, Freiburg Cathedral*

# The Christmas Story in Western Art

*By Raymond S. Stites*

“AND He shall be called Wonderful, Counsellor, Prince of Peace.” Many religions before the birth of Christ have had saviors of whom these words have been sung. There is but one religion that returns, year after year, to the miraculous happenings attendant on the birth of an infant savior. All the symbolic optimism, the faith in the future that lies in the being of a new-born creation is ours at Christmas time, and that is why this subject has brought out the finest thought of the greatest artists in the Western World for seventeen centuries.

The Christmas story, during the Middle Ages, developed marvelously intricate passages of jewel-like beauty and phantasy. In its earliest form, it was confined to a few crude representations of the Magi approaching the seated Madonna with the Christ Child on her lap. Not frequently are these to be found in the catacombs, however, for the earliest Christians were so intent on the second advent of Christ that his earthly birth did not particularly appeal to them. It was not till the third and fourth centuries, when Christianity became the recognized state religion, that the subject really began to capture the imagination of the artists. From the third to the seventh centuries sarcophagi have the Christmas scene carved upon them.

As early Christianity was a cult of the dead, its art, like that of the Egyptians, reduced bodily natural form to abstraction wherever possible, and the human



*Adoration of the Magi and Birth, Ivory Plaque, Fifth-Sixth Century*  
 From "Christian Art of the East" by Heinrich Glück

figures have just enough of the lifelike about them to enable one to guess at their meaning.

The "Adoration of the Magi," from the catacombs of St. Peter and Marcellinus, one of the few pictures of the subject painted in the third century, is a symmetrical ikon with the Mother seated upon a thronelike chair holding the infant in her lap.





*Adoration of the Magi, School of Giotto  
The Metropolitan Museum of Art*



*Adoration of the Magi  
From the Menologium of Basil II, Tenth-Eleventh Century*



*Photograph by Alinari*

*Gentile da Fabriano: Adoration of the Magi  
Uffizi, Florence*

On either side a wise man approaches, his character being made apparent only by his crownlike headdress. This is the usual form for the representation of the Etruscan mother-goddess, Matuta, whose worship may be traced far back to the cult of the Cretan goddess of the Cross. Her votaries came to her from either side. This is no factual representation, but the symbol of a mystery. Tracing it through the centuries, we shall find that the Christmas story will always appear in either its mystical or realistic aspect, depending on the temper of the age and the individual artist.

Christianity loses in its early Byzantine mood much of the mysticism of the apostolic church as the ivory reliefs of Byzantine consuls and bishops show the mother-goddess type modified into an earthly queen. A sixth-century ivory is more realistic than the catacomb scene in that it shows the manger, the child in swaddling clothes, the ox and ass, and Joseph, who rests upon some rocks to the right. But it is still highly symbolical, for the form of the Great Mother is monumental, and the Magi, of whom there are three, now wear Phrygian caps so that we may know they are from the East. One angel with a cross is introduced to stand for the heavenly host. The Christ Child is regal—holding his left hand up to bless us, while his right grasps the sceptre of power. The kings now take on definite character, one being aged and bearded, another young and a third of middle years. Perhaps there is in this a reminiscence of the old Greek representation of the life of Everyman. The entire scene is bounded by a low arch and precious columns that stand for the magnificence of the Byzantine court.





*Photograph by Alinari*

*Botticelli: Adoration of the Kings  
Uffizi, Florence*

The great political and social changes throughout Europe during the Folk-Wandering are reflected in art by a geometrization of the subject matter. There is in the British Museum a very interesting eighth-century English ivory casket with runes on which the three kings and the Madonna are reduced to groups of geometric designs—barely recognizable as human beings. This spirit is reflected in the late tenth-century "Adoration" on vellum, from the Menologium of Basil the Second, now in the Vatican Library. It had become traditional by this time to represent the Nativity as taking place within a cavern—the cavern that is still shown at Bethlehem as the birthplace of Christ. Before this grotto the Madonna rests easily, her head inclined gracefully, with the Christ Child shown as a little manikin—although but a few hours old—again with sceptre and hand raised in blessing. Toward this peaceful group an angel conducts three hurrying figures whose robes are aflutter with snapping drapery. They are richly dressed, with square crowns and earrings and each carries his gift—gold, frankincense, or myrrh. The background of sky is gold, for this is a precious scene. The unornamented balanced style is gone while in its stead we see an interweave of line, perhaps inspired by some far-off Irish or English illuminator at the court of the German Ottonian dynasty, adding vitality to the composition.

As the rough wandering folk of northern Europe settled down to community life in cities and towns, and the great cathedrals in Romanesque and Gothic style thrust their towers toward the heavens, there came from the East, in the hands of the crusading Friedrich Barbarossa, by way of Milan, the sacred relics of the

three wise kings, to be enshrined in their present resting place, Cologne Cathedral. Germany became the chief proponent of the Christmas story, and it is through Germany mostly that we Americans inherit it. Along the Hanseatic trade routes, in cities up and down the Rhine Valley and throughout northern France, the story spread; sometimes, as in Chartres, embodied in long, angular figures; at other times, as in the sculpture of Freiburg Cathedral where the "Adoration" is the chief Tympanum of the Golden Gate, with distinctly Byzantine and Classic influence noticeable in the forms. Here as never before are we struck by the excellence of the design—the lacy character of the borders and a refined humanistic, almost portrait-like, character of the faces. The three Kings at the left kneel with their precious gifts, the youngest being nearest the Child, while the archangel, for so he must be, holds a sceptre, and two cherubim bring orbs from above. Joseph, who seems weary, is acceded a seat on the right.

The Metropolitan Museum treasures a splendid representative panel painting by a follower of Giotto working in Florence in the early fourteenth century. It retains some of the Byzantine elegance in its gold background, but already the human anecdotal character of the scene which will become so typical of the Renaissance begins to make itself felt. The Mother lies protected beneath a thatched canopy which is in front of the sacred grotto. Behind her and in front of the mountain is the star, with the fiery tail of a comet. Tiny angels who by their motions definitely express joy are fluttering about in the golden heaven; and two peasants garbed as minor friars are wandering and playing upon bagpipes, as it is still the custom in lower Italy for the shepherds to pipe before the Madonna and Child in the *crèche* at Christmas time.

Joseph comes into the foreground and wears a halo. He is now as important as the Magi, one of whom fondles the Child. Sheep as well as the ox and ass have place beside the stall. The scene is so composed that one feels it might even have been copied from a plastic representation or a performance in one of the old miracle wagons.

In the fifteenth century, strong Gothic influences from the north produced many tapestry-like representations, of which the pictures by Gentile da Fabriano and the frescoes by Gozzoli in the Riccardi Chapel are the best-known examples. In these works a procession of Oriental caravans wandering through the landscape brings the gifts of all the world symbolized by the magnificent figures of the Kings. Florence, the great trade center of the Occident, with her embroidered robes, her silversmithing and her cloth of gold, her Medici and Pitti and Strozzi Families, contributed menageries of Oriental animals to the procession. Mary and Joseph together present the Child, now no longer a puppet but a tiny baby. They alone are clothed in semi-classic drapery, but attendants and Kings are Florentines of the day. In the frescoes of the Riccardi Chapel an innovation from Germany enters with the depiction of one King as a Moor. Now the Three Kings have come to represent three continents.

As the age of egotistic personalities grows with the latter part of the fifteenth century and artists begin to write about themselves, the sacred subject becomes ever more and more a vehicle for the expression of personal psychic factors. A Ghirlandajo, looking toward Classical Rome with all the ardor of the humanist, places his Adoration before a Roman arch or under a pilastered canopy; while the northerners, such as Van der Goes and Van der Leyden, build the Bethlehem stall





*Photograph by Alinari*

*Leonardo da Vinci: Adoration of the Kings  
Uffizi, Florence*

in a northern Gothic setting with cathedrals and castles as a background. Every artist tries to make this story his own in his own environment. Thus it becomes a symbol of that budding young genius, that flowering of youth, which is known as the Renaissance.

Botticelli, an artist with a dual soul, caught between the fires of Savonarola's burning and the pomp of the Medicean house, creates two pictures, one a mystery with dancing angels and embracing saints, the other a great realistic family portrait of the Medici with a Roman ruin for a background. It is this latter that is illustrated on page 315.

Leonardo the universal sees in his "Adoration" only universals. The Mother and Child are the center of a mystic triangle composed by the kneeling Kings. Shepherds vie with each other for a sight of the mystery, youth and old age contrasting in the semi-darkness of the clair-obscur. On one side of the background a war is fought and angels sorrowing call our attention to the fray, while a con-



*Photograph by Alinari*

*Correggio: Holy Night  
Dresden Gallery*





*Rubens: Adoration of the Kings*  
*Antwerp Museum*

queror rides in from the left bearing witness with outstretched arm to the wisdom of the kneeling Kings.

Leonardo the philosopher and his pessimistic friend, probably Di Credi, who had watched the picture grow over twenty years, stand to the left. Here at last is a union of all the possibilities in both realistic and mystic interpretation of the Adoration story. It comes just at the dawn of the Modern Era, for in 1494 the French as a nation marched down into Italy, inaugurating the period of national wars that now seems to be drawing to its close.

The Reformation drew from the Roman Church a remarkable dramatic art—the baroque painter, El Greco, feeling the tremendous mystery of the manger scene, gives his best in a revelation of the Holy Night, but the Kings are gone—only the poor shepherds remain.

In the fierce fires of the Counter-Reformation, the painter Correggio, within the church, became so entranced with his subject that he endowed each face with a weird smile, while the eyes of the devoted roll toward heaven in ecstasy. This is evidence of a tremendous psychical upheaval bordering upon madness.

Rubens, the painter for the Jesuit order, is much more objective and his dramatic canvases are accordingly more powerful. The picture by him in the Museum at Antwerp shows the power in his brush. The Church, embodied in the self-confident form of the Mother holding her Child, attracts the great spirits of the earth—soldiers, Moors, and Magian Kings. The cow and camels are realistic bits of "staffage," as is the Corinthian column in the background. This scene for all its dramatic fervor does not wholly lack plausibility. Rubens' work is weak, however, when compared with the inner conviction of the "Adoration" by Rembrandt, which is at Buckingham Palace.

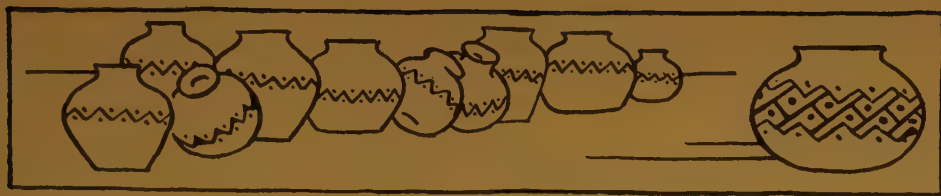
As Leonardo's "Adoration" is the culmination of the humanistic complex of the southern Renaissance, so this picture by Rembrandt is the fitting climax to the work of the Flemish and Rhineland painters. It is the best that the Protestant Reformation can bring to the story.

Mother and Child are humble and very gentle. Here for the first time is a new-born babe, valuable only for its own human possibilities. The Kings are there, but the shepherds have precedence. Out of the misty night one sees their caravans and canopies approaching and, under the thatched roof of a stall, a patient, rather wistful Joseph looks out upon us while the other figures are lost in the beauty of merely living at such a wonderful moment. The warm sympathy of this work is unsurpassed for its inner holiness and emotional power.

The artists of our own times do not seem to be greatly interested in the scene. Perhaps it is because kings are out of date, or because they are too few and lacking in color and wisdom. Perhaps it is because the great powers of the earth no longer appear in our complex, mechanistic civilization to kneel before the Child. The symbol is a universal one, however, and universals do not die.

An artist in southern Tyrol, shortly after the War, brought the Christmas scene back to the writer in one never-to-be-forgotten picture. In this work by Egger-Lienz one looks in vain for all the dramatic accoutrements. We have returned again to the mystery. Shepherds and Kings and you and I there may be hidden in the darkness. The Madonna sits in adoration before her Child while the lantern casts its pattern of light over the stable floor.





# Art and the People

## Knowledge and Appreciation

*By René d'Harnoncourt*

**W**E OFTEN hear complaints of the lack of response and of the misinformation of the people on art matters. We find, however, at the same time, that the demand for art knowledge and appreciation is steadily increasing and gaining in importance. To explain this contradiction, it is necessary to follow the development of art appreciation.

In all civilized communities art has become divorced from life. Primitive men employ it unconsciously and as a matter of course in their daily work. Their weaving and pottery, their basketry and metal work are almost always decorated, and the decoration is by no means an unimportant factor in the production. As a matter of fact, the decoration will often take more of the maker's time than the actual manufacture of the object. They know well that a beautiful design adds to the appeal of their work, but this appeal is so much identified with all their products that the decoration becomes as much a part of every piece as the very material of which it is made. This application of their artistic abilities is not limited only to the popular arts. It penetrates all functions of life. Even in the feasts and ceremonies we find that every flower arrangement and every procession have the earmarks of an artistic creation.

Every one takes part in the artistic life of the village. The only means of differentiating between the talented and the untalented is the individuality of the products. Almost every one is capable of traditional work—which makes the individual an impersonal tool serving only as a part of the creative unit that is the village. The talented one distinguishes himself by adding individual creation to the tradition and by widening thus the scope of the community's production. But in both cases it has to be understood that the work is done as a necessary and inseparable part of the purely utilitarian action.

The civilized community, with its analysis, has taken art out of life and placed it apart from its daily doings. Art has become the privilege of a very limited group, and the community has split into producer and consumer as well as into creator and critic. The reason for this is not only to be found in a growing analytic ability of the people but also in the disappearance of community art. Civilized life with its great demands on specialization has made it necessary for the individual to discard all activities save the one that represents his share of the community



production. In primitive life, before the formation of the community, everybody produces everything; in civilized life each individual produces only one thing or even only one part of it, so that the production of the primitive tribe can be regarded as the sum of many productions all complete in themselves, while our production is a unit of many different highly specialized productions that supplement each other. This specialization naturally isolates each individual or group of individuals who are occupied with only one distinctive part of the community's production as it separates their field of knowledge and interest from the rest.

The attitude of the civilized community toward the artist is very much influenced by this fact. His profession, which in the eyes of the public is open only to the privileged and the gifted, often surrounds creator and creation with a certain romantic halo. On the other hand the analytic public is aware that the artist's product is of no material use in the welfare of the community—which adds to many people's conception of art a certain flavor of disapproval and distrust. Especially is the man who has worked hard to provide a livelihood for his family and generation and to raise their standard of living very much inclined to see in the artist an idler and in art a rather effeminate pastime which should not be taken too seriously. These two conceptions, the romantic one that places art unapproachably high and the utilitarian one that despises it as an insincere waste of time, have added greatly to the separation between art and life.

The desire for artistic expression, through creation or appreciation, lives, however, in everybody and at all times; and in spite of the aforementioned prejudices, no community can suppress it altogether or for long. Especially the people who have attained a state of prosperity that gives them leisure and wealth will realize that occupation with merely mechanical and organizational problems leaves them unsatisfied with life. The importance of material values decreases in their own eyes, and in the search for abstract values they will invariably begin to concentrate their attention on intellectual subjects and the arts. We are living now





in a time when this state has been reached. At the very present moment it is unusually accentuated due to the fact that the recent depression has helped to demonstrate the instability of purely material achievements. The disappointment in the dogma of material success has made many people appreciate the unchangeable value of aesthetic and intellectual attainments. We find the society of our day eager to approach art but still slightly hampered and awkward, because of these prejudices, and very little prepared in its effort to include art in life.

There cannot be any question about the existence of such demand. The increase in groups and associations dealing with art, the ever-increasing number of lectures and exhibits, and the very high attendance at the museums in recent years are proof enough of this fact. But even more significant, we find that the business man in the last years has begun to spend much effort and money on the artistic form of his display and his advertising—which, since it increases his expenses, can be explained only as a response to a popular demand.

Business, the most sensitive instrument of our time, was first to discover the growing need. Unfortunately its motives were primarily to sell to the public and the quantity of sales appeared much more important than the quality. The educational authorities are now faced with the task of giving the people an opportunity to correct and to solidify their information and to build up a genuine appreciation.

Unfortunate experiences have made people clamor for authentic references and for guidance, but at present the demand for a sounder approach to art still outweighs the means. Easy communications with the Old World, with the East and all artistic centers, have brought to the people enormous quantities of works of art and would-be works of art. Books, pamphlets, and lectures have given hundreds of names and a great deal of data concerning art history, technique, and aesthetics. All these things have been, and are still, being eagerly absorbed—but very rarely correlated. The result is in many cases a confusion of values. A person who has

read up on the aesthetic merits of the early English castles but who has never thought of correlating them with their age and surroundings—regarding them as a necessary product of early English life, climate, history, and civilization—is only too apt to follow his uncritical enthusiasm and to erect an early English castle on a tropical beach between a Spanish hacienda and a Switzerhouse. The frequent adaptation of antiques to modern use, which in most cases violates all the aesthetic demands of the form of the object—like pistols used as wall brackets—is another example of this confusion. Paintings are judged by their likeness to the model and by their anecdotic content. The beauty of old works of art is judged by their age and history. The amount of manual labor in the creation is mistaken for its aesthetic merit; and, last but not least, merits that belong only to one type of work are used indiscriminately to judge an utterly different form of art.

To make myself clear on this last point I shall quote an example that is not at all unique as a case. Somebody attending a lecture on baroque painting had noticed the stress put upon diagonal composition in the paintings of that period. A few days afterward the same person criticized a fresco by Giotto, the merit of which obviously lay in its heavy vertical composition. The criticism was worded: "This picture cannot be made by a master. It has no accent on the diagonal."

The only way to avoid such confusion can be found in a systematic education for children and grown-ups through schools, lectures, and publications. As in all other matters the subject can be treated according to the level of the audience. The first step toward a real appreciation is undoubtedly the recuperation of the child's purely emotional reaction toward a work of art—which means that people should be taught not to be ashamed of enjoying or disliking a work of art even if they can give no reason for it. The second step has to convey the idea that criticism must be based on differentiation between the decorative and expressive content of the work of art and its merits as a reproduction of the model. The third and last step should give knowledge of workmanship, analysis of decorative value, and understanding of the form of expression. Knowledge of workmanship will be of interest only to artists and collectors, while analysis of the decorative content of a work of art doubtless leads to increased enjoyment for everybody. The understanding of the artistic creation as an expression of an age, a group, or an individual, through the understanding of its background, finally will help to place the work as a link in the sequence of aesthetic expressions of mankind.

The result of this educational effort will of course depend on the interest and the abilities of the audience, but the very fundamental differentiation between the value of the work of art as a reproduction and as a creation, as a decoration, and as an expression of an individual or a group can be taught to anybody who is capable of enjoying a work of art.

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This is the second of three articles by Count d'Harnoncourt on *Art and the People*.





# Christmas for Children

By Katharine Gibson

ANYWHERE at Christmas there should be charm and color, gaiety and movement, but somehow one feels that in an art museum Christmas entertainments for children should possess also elements of beauty and dignity consistent with the surroundings. Since my experiences are limited to one museum, this article can deal only with that, but the experiments tried at Cleveland are very probably typical and applicable elsewhere. In the effort to bring the result to a rather higher level than if the same thing were tried in a school or settlement house, many problems arose. Even members of educational departments in museums, unkindly called jacks of all trades, stop somewhere. Lighting, music, dancing, play production sometimes lie without their practical knowledge. But there is a word more used by Americans today than any other—coöperation—, and one way fully to realize its joys and pains is to give a Christmas entertainment for children in an art museum. Without quite knowing how, the initiators will find themselves coöperating as they have never dreamed of coöperation. Soon half a town will be called in to give a simple play.

The Cleveland Museum is fortunate in possessing not only an active educational department, whose energies are directed to children's interests as much as to those of adults, but also a department of musical arts, engaged in enlarging the appreciation of youngsters in that realm. At the outset, these two started the idea of coöperation by working together. One of the first entertainments given called in a third factor—a near-by junior high school. The art teacher in that school kept her classes constantly in touch with the Museum, and when her young pupils decided that they wished to give a Christmas masque, based upon what they knew of holiday revels in the fifteenth century, immediately the Museum invited them to be the Christmas performers for that season. Thereupon the Museum became a center of investigation.

The class made drawings from tapestries, manuscripts, stained glass, to get ideas for costumes. They studied textiles in order to make correct stencil patterns for gowns and capes. They made drawings of a Gothic doorway and of furniture. As these children modeled their own masks, they necessarily consulted various types of sculpture. They searched the library for facts about Christmas customs. They worked; the Museum coöperated day and night. To build up a small group of properties the help of the Art School was requested. An Art School student was asked to create "a mediaeval back drop." With red sateen, a stencil copied from one of the most magnificent velvets in the textile collection, and a pot of gold paint, he succeeded in making a hanging that was unbelievably gorgeous. This assistance given by an older student was an incentive to the younger ones and helped to create a genuinely effective setting. In the illustration it can be seen behind the "king's throne" which in turn was the work of the children.

For a number of years after the giving of this masque, the Museum presented Lorraine Warner's very beautiful arrangement of French carols called *The Nativity*. In one of the first performances, the musical department of the Museum secured the assistance of two of the city's most competent musicians, a violinist and a

flutist. Few who heard the performance will ever forget the exquisite combination of the children's voices, led by the clear notes of the flute and supported by the warm tones of the violin. In this instance the costuming was not difficult and it, and the setting and lighting, could be worked out by members of the educational department.

Following the production of *The Nativity* for several Christmases the Museum gave little plays. Children who were interested in dramatics were sent to the Museum by their schools and tried out and trained by a competent member of the staff of the community's little theatre, The Playhouse. The first play was based on an old French legend, *Le Jongleur de Dieu*, and was written jointly by a member of the educational department and the children's director. Of course there were difficulties—weekly rehearsals are far apart, and it is not easy to keep a group of children together—but a performance was achieved. The young actors were given a sense of timing, unusual in children's plays. They moved crisply and with purpose. Much was accomplished in diction. For that reason alone the little play had a certain distinction.

The department of music was called in to help with the songs and dances. Old French carols were unearthed for which there were no accompaniments written and no English words. Accompaniments were somehow arranged and translations accomplished. The unusual voice of the young girl who took the part of the Madonna added much to the effect, and when she appeared, behind the lighted window which served to suggest a church, robed in soft blues and rose, she made a picture worthy of great traditions.

The dance of the little *jongleur*, the hero of the play, was planned by the child's dancing teacher, who was most generous in giving both time and thought to the matter. The Playhouse was responsible for lighting and the simple settings. Much credit is due them, for they had at their disposal only a lecture platform that refuses to be stretched and two exits at either end to which are attached stringent fire regulations.

The following year the Museum gave *Baboushka*, the script of which was again worked out by a member of the educational department and the director of the play. In some ways, *Baboushka* was less difficult to give than the *Jongleur* because music was not actually a part and the director's efforts could be centered in the lines and action. Between the acts, carols were sung by children trained in the Museum singing classes. Old Russian folk songs were used, one or two of which, in their original form, were also lacking accompaniments and English translations. Again only the simplest of stage arrangements could be planned, but what was non-existent in actual sets was more or less compensated for by wreaths and Christmas trees, with here and there the gleam of a bit of brass or copper. The brightness of the children's costumes also helped. In this play the Museum was fortunate to secure children of exceptional ability. The Baboushka, the old woman who is always searching for the Christmas child because, having been given the opportunity, she refused to follow the Three Kings, was played with a feeling and a sensitiveness that were remarkable. Though very unpretentious in its plan the little play had a genuine folk quality that brought out the inner sense of that most touching of Russian tales.

Where authenticity had to be investigated, the Public Library was a constant help. They were asked about old music, about details of costume, about ques-





*The Madonna in "Le Jongleur de Dieu"*  
*Courtesy of The Cleveland Museum of Art*



*Scene from a Christmas Masque Given by Junior High School Students*  
*Courtesy of The Cleveland Museum of Art*



*Baboushka and Her Dog*  
 Courtesy of The Cleveland Museum of Art

tions of royalties, about manners and customs; and whatever the question it was always answered with promptness, with courtesy, and with an unfailing sense of humor. It may be mentioned that the latter quality is very necessary in the giving of plays—particularly in a museum. A museum is formal. A box cannot be knocked together and called a chair. Some one might think the museum carpenter made it and that would be an insult to him. Against this atmosphere of formality there is the extreme informality of an excited group of children quite unimpressed by even the dignity of the museum carpenter or the fact that there are times when it seems to take half a city to get their play on the boards. .

Despite these various sharp angles a third play was given—*The Christmas Rose*; this, written in the same way as were the two others, was based on Selma Lagerlöf's beautiful legend by that name. The music in this case was also introduced between the acts; it was old Scandinavian music, and again songs had to be translated and accompaniments arranged. It was especially difficult to get music for the dance of the "butterfly," to find something that a little girl trained by a master of the Russian ballet could dance to, and that yet had the folk quality of the rest of the music. This alone took days and days of searching. The illustration shows the butterfly who floated through the scenes most exquisitely, the bear who growled until the seats shook, the rabbit, and the Christmas Child with the Christmas Rose. The problem of presenting the monks' garden and the forest which the play calls for was no simple one, but an attempt was made at stylizing the settings after





*"The Christmas Rose"*

*Courtesy of The Cleveland Museum of Art*

a rather modern fashion. The results were colorful and suggested further interesting experiments. As the play worked out, it had considerable dramatic feeling, and as always it possessed that undefinable charm which children working happily under capable direction can be counted upon to give.

Last year the Museum depended once more on the near-by Junior High School for its Christmas play. It was a shadow play—"human shadows"—the children appearing in silhouette against a huge lighted screen. The background was luminous, full of color which was reflected upon the screen from specially painted glass plates in front of a strong light. It is difficult to describe the effect of kneeling shepherds against a soft sky of glowing blue from the depths of which the star seemed momentarily about to shine. The scene was accompanied by readings of selected passages from the Bible. A well-known barytone consented to do the reading; his voice alone would have been sufficient to hold the attention of the audience for a prolonged period. The music, old Christmas carols, were sung between the scenes by the school children and by members of the Museum's singing classes.

In preparation for this shadow play, the children studied Old Master drawings and Italian paintings and worked intensely over problems of two-dimensional design within the severe and limited spaces of their screen. Here again the school and the Museum joined in the solving of a most interesting problem.

All of the Christmas entertainments took weeks and sometimes months of



*The Prophets, Scene from a Shadow Play Given by Junior High School Students  
Courtesy of The Cleveland Museum of Art*

preparation; yet when they were performed they were informal, with no attempt at spectacular effects. Those who had worked upon them looked and wondered and made a list of people and institutions who at various times had helped. It was astonishing: The Playhouse; The Art School; The Public Library; public, private, parochial schools; The Cleveland Institute of Music; The Cleveland Music School Settlement; dance studios; singing teachers; choir masters; individual artists, musicians, painters, designers; department stores, for loans of textiles; the Museum, particularly the Department of Music, the Educational Department, the Library, and the Superintendent's Department.

If a children's play is to remain a children's play, it will always be simple and naïve and full of surprises. It is impossible to tell what a perfectly natural child is going to do on the stage or off. Here lies the reason for many of the imperfections and most of the charm. No amount of grown-up coöperating can prevent—or perhaps spoil is the word—this element of the unexpected, this drama within drama. If those various plays were to be judged from the standpoint of professional acting, singing, dancing, even the professional acting, singing, dancing of children, the results would hardly have justified the efforts. But if they are thought of in human terms, in terms of the genuinely enriching experience that the children receive through them, and the even wider experience of their elders, then, despite all the unsolved problems, all the uncertainties, all the hitches, they were decidedly worthwhile. This is, of course, looking at the matter from the standpoint of the participants. There was an audience!





*The Nativity, Scene from a Shadow Play Given by Junior High School Students  
Courtesy of The Cleveland Museum of Art*

If the audience was kind it realized that children's plays can be judged only by comparison with other children's plays. Certain things may have stood out in these. The settings, though in no way elaborate, were always harmonious and often really beautiful, which cannot be said of every school play. The costumes, likewise simple, were chosen with an eye to color effects. Under the direction of The Playhouse, the acting was surer, the movements more alive, the tempo more varied than can be the case with most children's performances. The music was invariably chosen carefully and within the period. That is unfortunately not usually the case. Then, in many of the performances, in addition to the children's work there was that of the individual artist, which gave a stamp of authority. It might be the strains of a violin, the notes of a horn, a voice reading, some one singing. The effect upon the children was marked and definite. They invariably felt the power of that individual and were spurred on to their best efforts. Some one might raise a question as to the wisdom of introducing an element foreign to the child at this point. The child is constantly being subjected to foreign influences when he is at work with adults, as he invariably must be in efforts like these. But he is apt to be much safer with the artist—if the artist be worthy of the name—than he is under the tutelage of the most conscientious pedagogue. If the Christmas plays in the Museum ever had a quality a bit above the ordinary, it came chiefly from this interplay of the artist and the child. It is interesting to see how much alike the two are; they are alike in directness, in a complete absorption in the task, and in the common quality of enthusiasm.

The question of working out a plan or writing a play is not so difficult as it may seem at first. If, for the writing, an authentic folk tale be chosen, space limitations considered, a previous knowledge of children put to work, the problem becomes so concrete that it is impossible to make very bad mistakes. One general suggestion might be made in regard to entertainments for children, whether masque, shadow play, or short "drama." It is well to simplify the idea, to go on simplifying it endlessly, until the scheme fits neatly within a ten-year-old's experience of things, perhaps within the material proportions of a shallow stage, certainly within the definite limits of three-quarters of an hour. It is absolutely necessary to begin planning at least six months in advance of the performance. Complexities are apt to arise, but it is the complexities that produce the coöperation, and the coöperation that brings a quality of richness and broad understanding.

Why give a play in an art museum at all? If human activities had to be subjected to the challenge, "Why do it?" a number of them would suddenly cease—perhaps chiefly Christmas plays in art museums. But, on the other hand, perhaps not. Given children who are drawing, singing, dancing, eager to create in various ways, a Christmas play that includes all these activities is a very natural if not a wholly logical enterprise. The children are always sorry when the curtain is rung down. The more sedate—or less sedate—adults who have assisted begin to speak of the next one even as they pick up the last bit of faded tinsel from this.



*Children Making Drawings for their Christmas Play*

*Courtesy of The Cleveland Museum of Art*

# Stone, Steel, and Fire:

## Stone City Comes to Life

*By F. A. Whiting, Jr.*

THE people of the Mid-West were ready and waiting, last summer, to have the time proved auspicious for anything. Politics did not seem to be lightening the burden of profitless crops; the consequence was that the lessening incentive for remunerative work turned the people back upon themselves. But the summer of 1932 proved to be just the right time for the recognition of a great need and an inspiring attempt to meet that need. The success of this attempt was greater than any but the few leaders of the Stone City Colony and Art School dared to hope. What was most necessary for the people of the section, although they may not have been conscious of it, was to have some sign of hope turned into reality. This was done through the arts.

Several artists and art workers, knowing that the country around Stone City, Iowa, was ideal not only as a place to paint but also in its peaceful atmosphere, determined to bring the old quarry town to new life by establishing a summer art school in the unused stone buildings of the eighties and nineties. The New England coast as well as Taos and California were too far away to be within the possible inclusion of the average man's budget, but here in the heart of the Mid-West was grandly beautiful country that called out to be painted.

In June, forty artists descended upon the deserted town, thereby centering the attention of a great part of the section upon a village no longer remembered except as the ghost of a former boom in the limestone business. Living quarters were devised in a number of ingenious ways when the old stone house on the bluffs overflowed. Classes were begun and in a surprisingly short time Stone City again hummed with life and work as it had not for forty years.

During the last decade a general diffusion of interest in the arts had gone on quietly and unassumingly throughout Iowa and the neighboring states. Long active in fostering this dissemination was Edward B. Rowan, Director of the Little Gallery at Cedar Rapids. By presenting the arts in a human way, old barriers of distrust were broken down and a natural acceptance of artists and their product became more widely possible. In such cities as Des Moines, Cedar Rapids, Davenport and Fort Dodge, people had already begun to turn from indifference to warmth. In smaller towns, and even in purely rural districts, this changed attitude was spreading. The whole Mid-West was beginning to realize that frontier habits were outgrown and that the undimmed pioneer spirit was discovering new expressions suited to the people, the place, and the era.

A vision almost prophetic in its courage was needed to face and surpass the remaining difficulties; they must have seemed bleakly mountainous. Who had the vision? It seems to have been clearest to a small group who could bring the artists of the section together whole-heartedly. Grant Wood, the painter, writing last spring, did something to explain it: "Through talks with other artists . . . the Stone City summer school has developed. The coming of Adrian Dornbush to teach in the Little Gallery project in Cedar Rapids last winter has provided the





*Grant Wood: Stone City*  
*Joslyn Memorial, Omaha, Nebraska*



*Panoramic View of Stone City*  
*From nearly the Same Viewpoint as the above Painting by Grant Wood*



*Horizon Caravan*



*Talking It Over*

necessary leadership. We have been greatly impressed by his clear, definite emphasis on essentials, and his open-mindedness in regard to the individual methods of expression." Grant Wood is very modest. With Dornbush as Director, Wood himself teaching outdoor sketching in oils, and Edward Rowan giving the daily talks which brought the work of the day into some relation with work of other times and places, the nucleus seems to have been discovered. But none of these men allowed his personality to become predominant; they all give much credit to the other members of the Colony. All the instructors offered their services free for they, too, had caught the idea and were glad to enlarge the working nucleus. Marvin D. Cone and John Bloom helped Dornbush with the life classes; David McCosh gave the class in figure and portrait painting and also taught lithography with Francis Chapin. Still there is one other human element deserving especial mention—Grace Boston, who assumed the business management of the undertaking.

Without capital, Miss Boston was nevertheless able to bring several business men to a point where they were willing to help—even at a possible loss. Perhaps to them the loss seemed probable; if so, more credit to them. She saw the near inevitability of success and managed to convey to these men part of this same vision in terms of sound sense. Among them was the printer who supplied the attractive announcement folders with the understanding that they would be considered a contribution to a good cause unless (as proved to be the case) there was money with which to pay him.



*Visitors' Day*



*Stone Carving*



*Dan Rhodes: At the Crossing*

But what of the location? Lying as it does in typically varied country, within easy access to prairies, high bluffs, winding streams, woods, plains, farms, and country towns, Stone City presents all the aspects of Middle-Western landscape which has, as Grant Wood says, "real character that has sometimes been expressed by our writers, but has not, as yet, been caught by our painters."

The headquarters of the Colony were in the old Green Mansion, a majestic Victorian house built by J. A. Green, one of the quarry operators, in the best days of the stone industry. But soon the increased use of Portland cement closed the quarry and gave Stone City back to the gradual seasons of rural life. Today the Green Mansion still stands high on the bluffs looking over a wide sweep of country. And below in the village other stone buildings also stand as silent memorials to more prosperous days.

The enrollment last summer was unexpectedly large. The expected twenty became at once a regular forty; at times there were as many as sixty colonists. The overflow occupied impromptu lodgings ranging in grandeur from "Adrian's Tomb" (the old stone water-tower occupied by Mr. Dornbush), the day-time life studio and gallery (once the ice-house), a crescent of redecorated ice-wagons, and a conglomeration of tents. In following seasons it is hoped that the old stone hotel may have colonists for guests. If this happens, perhaps the opera house in the same building may ring again with applause as the curtain drops on some melodrama in keeping with its decoration of the nineties.

The success of the School depended to a great extent on the significant aims set forth by the teachers in the beginning. Grant Wood has stated them: "My





*Don Glasell: Lithograph*

faith in Middle-Western material is not based alone upon its being fresh and unused, and does not proceed from a 'booster spirit' for any particular locality, but is founded upon the conviction that a true art expression must grow up from the soil itself. . . . I have been wondering . . . how a serious effort toward a genuine, comprehensive interpretation on canvas of our part of the country could be made. Surely, one or two painters working alone cannot do much more than scratch a few aspects of the whole. But a group working harmoniously together, each contributing his own images to the forming of an accumulated vision, may accomplish a great deal. . . . We are not trying to promote our own methods of painting. . . . Our theory is that when a painter has a definite message, he will, by experiment, find the most adequate means of expressing it, let the result be as conservative, as eclectic, or as radical as it may be."

In more senses than one the conviction that an adequate art expression has roots in the soil has been borne out. Florence Sprague, of the Drake University School of Fine Arts, teacher of sculpture at Stone City, joined her more advanced students in carving figures from the blocks of stone piled in the disused quarry. Preparatory carving work was done in plaster of paris by those beginners to whom limestone and wood were too resistant materials. Nor was modeling from life forgotten. Opportunities for study in ceramics were also presented, both in hand-built pottery and in making plaster of paris molds.

Arnold Pyle, Gallery Assistant at Cedar Rapids, gave a course in frame-making which added obvious value to the work of the colonists. "Starting in with the principles of design of the frame," he explained, "the student was next



*Arnold Pyle: Church, Stone City*



*Vaclav Klimo: John*

taken to the problem of relating the design to the individual painting as to color, size and detail finish. . . . From the technical end he was shown how to make working drawings from which molding could be run by a planing mill. He was taught the types of wood suitable, the processes of joining the corners, carving, laying the gold leaf, and finishing. . . . In the short time since the school has been over, the course has influenced to a great degree the frames in exhibits throughout the state."

The only routine that needed to be established, as Mr. Dornbush says, was that of the classes. Most of these met three times a week, an arrangement which allowed the whole procedure to be very informal. The adjustment between classes and their respective instructors developed naturally according to the judgment and personality of the teacher and the particular demands of the class. Students were under no compulsion to attend classes. The atmosphere was one of serious work. Beyond an interest in doing all that was possible to stimulate individual reactions to the scene around them, the instructors had no desire to influence the work of the colonists. Certainly the work done by people in all stages of proficiency attests the validity of this practice.

During the week the public was excluded from the Colony so that an atmosphere of undisturbed concentration might be continuous. But with the week-end came a break. On each Saturday a concourse was held in which the work of the previous week was exhibited. Here the advantages of comparative criticism were enjoyed or borne by all. Each succeeding Saturday showed a marked advance in variety of subject matter and interpretation. As the summer progressed the improvement grew more rapid; in all media, oils, water-color, lithography, and sculpture, the work took on real personality, reflecting no undue influence from the instructors, other artists, or even from fashionable tendencies of the day. An equally significant fact was that no student, however meagre his technical equipment, failed to produce definite and clear images. Nor was it surprising that the few most firmly trained in a set academic "technique" were those who had the greatest difficulty in making the break toward genuine personal expression. Here the basic principles of the School were again proved to be entirely sound—the



*Robert Proust: Deserted Smithy*  
Collection of Edward B. Rowan



*Ruth Eby: Chicks (Water Color)*  
Collection of Edward B. Rowan



belief that technique and method proceed from and are determined by what a man has to say.

The exhibitions hung for criticism each Saturday remained for praise over Sunday, visitors' day. From the beginning the throngs of people who came to Stone City every Sunday seemed like circus crowds. The average number of visitors for the first five Sundays was about one thousand; the last day twice that number came. Perhaps the colonists would have enjoyed a peaceful day of rest but they all cheerfully seized this opportunity, with its bustle and confusion, to win a place in the understanding of the public. Most of the visitors came from near-by farms and small towns, others came from large towns and cities of the state. Many returned regularly week after week, comparing the work with that of previous visits.

The Sunday programmes proved to be just in tune with the people's wishes. Bands, local poets, local singers, fiddlers and dulcimer players who played country dances, the people singing old songs together—all these broke down the barriers of self-consciousness and formality. Many people volunteered help with these programmes; orators and musicians came forward in numbers that indicated that their arts have not been forgotten. Without any warning one man brought a quartette from the little town of Viola. Their entertainment was gratefully accepted by colonists and visitors alike. The fine, wholesome woman who played the piano looked as if she had come directly from the warmth of her kitchen.

Informally and with real tact the arts have been brought to the people of Iowa. How else can be explained their coming so naturally to seek more of them? By meeting on the common ground of love for the land, its people, and its product, the artists have already gone a long way in establishing warm friendships. Indigenous art development depends upon public interest and patronage. Mr. Dornbush has put the matter well: "The more thoroughly a painter can adjust himself socially to the people about him, the more they come to regard him as a healthy member of their community (instead of an oddity and a play boy), practicing a useful and productive profession. The more they buy his work for their own homes, the more chance there is for indigenous art." Here the artist and his friend the layman found mutual understanding and mutual respect; they began to see that they were both creatively articulate although in different ways.

As in other parts of the country, the workers at Stone City found the matter of sales presenting a hard problem. Every effort was made to promote sales, but success was distinctly hampered in this field of endeavor. On the last Sunday a popular local auctioneer sold considerably more than usual. But he had advance help; not only were the people becoming increasingly familiar with the work being done, but also a good old-fashioned farm-auction poster spread throughout the region helped in the final effort. This poster, offering such items as: "65-Acres-65 Young Corn, Winding Roads, Distant Hills, and farm machinery too numerous to mention" and "27-Head-27 Sheep, Hogs, Horses, Cattle and Squirrels cast in plaster" had their share of poetic as well as of publicity value. This poster must have largely accounted for the doubled attendance on the last day. But, as Mr. Dornbush says, better times will have to come around before much can be expected in increased sales. The crowds came and obviously wanted to buy—but the thought of starker necessities made them hold back. However, the starker necessities did not prevent them from paying the ten-cent admission charged regularly

after the first Sunday. The money received from the people of the region actually turned loss into a slight profit at the end of the school.

What has the first summer at Stone City produced? Probably a good deal more than can now be clearly seen, yet already tangible statements have been made and some records have been well begun. Jay G. Sigmund, president of a Mid-Western life insurance company, speaks as a business man when he says: ". . . This art colony, set as it was on the picturesque Wapsipinicon River in the very heart of the Iowa corn country, brought to the people of all classes, business men of the small cities, professional men, tradesmen, teachers, county officials, and mechanics of the small towns, as well as to the very folk who farmed the soil of the hillsides, a sudden awareness that they were living in the midst of beauty which they had hitherto regarded as commonplace. . . . After the Colony disbanded, people of the countryside talked long of the artists . . . and spoke of their returning next year. They rejoiced when the news came that members of the Colony had taken prizes at exhibitions. They feel that they had a part in the very making of the pictures which were exhibited in city galleries. . . ."

The work is to continue next summer with a membership conservatively expected to be about one hundred in number. A class in applied design will be added and the term will be extended from six to eight or ten weeks.

Looking back on past accomplishment, the colonists all seem to feel that their first summer represented a grand start. They all would doubtless say with Dornbush: "It ended as it began—a free, independent experiment, owing no debt but that of hearty thanks to the wide coöperation and help it received from the established art schools and art organizations, as well as from the individuals of the region. Moreover, all who worked with the Colony have felt well repaid for their efforts in that they had the time of their lives."

One writer at least has caught the elusive quality that Grant Wood says the painters have yet to capture. The following sonnets by Mildred Fowler Field are presented as essential and very beautiful illustrations of the article. No more suitable ending could have been found.

### STONE CITY, 1932

#### I

The buffalo's feet are stone these million years,  
Great shoulders hunched forever in stone sleep:  
Bronze hands that hold stone arrows and stone spears  
Broken and lost and buried ages deep.  
Still with the spring a tossing mane of green  
Strains at the ridge, swift spears of living corn  
Go marching with the valley; in between  
The peaceful rows one finds a buffalo horn.

Something essential stays where men have set  
Their seal on stone, worshipped their ancient gods  
And left their dead. A place does not forget—  
Infinity is in the very clods:  
On a white night of stars far hooves will come  
Borne on the shudder of a distant drum.

## II

Stone is the stuff for houses, built to hold  
 Stern things without and gentler things within,  
 The quarry's yield was currency, the cold  
 Bones of the earth made blocks for barn and bin.  
 There at the new-lit hearth, the master's guests,  
 Sparkle of jewels and laughter—perfumes blown—  
 Lift high the amber glass—with tears, with jests  
 They drink a toast to permanence and stone.

An onyx clock ticked out his latter days,  
 The ladies in the portraits saw him die  
 And drew their laces closer from his gaze.  
 For years the house stood tenantless and high  
 Save for the dim bride always at the stair,  
 A child in some forgotten rocking-chair.

## III

Men have come back to light their fires once more  
 Within the old house on the older hill,  
 Watch for the eagle of the sun to soar  
 Up from the valley to the east, and fill  
 The world with light. They mark the day's new mood—  
 Shoulder on shoulder of the sleeping land;  
 How the trees lean, and there beyond the wood  
 A river's body moving through stone sand.

Watching their offices of daily bread  
 The old house mellows, holds them in embrace:  
 Swift hands along the table, bending head,  
 The silver word of music on a face—  
 These children of the light who somehow seem  
 Seeking to shape the substance to the dream.

MILDRED FOWLER FIELD



*Václav Klíma: Mood*



# Temples in Arcadia

## Quebec Renaissance

*By Marius Barbeau*

ONE often wonders at the requisites for the growth of art among a people. But it is not easy to discover them in operation: the independent evolution of collective art in odd parts of the world appears to have given way to centralization. Yet can we not, somehow, grasp the cause for individual incentive to creation? Is it isolation alone; is it the stimulus of tradition; or is it prosperity and patronage? In other words, is art a spontaneous effervescence, derivative or otherwise, or is it born of wealth and leisure?

An illustration of such growth and its incentives can be found on the North American continent, in the remarkable school of wood carvers of Quebec, between the years 1780 and 1850. Little was known of it until recently, except in the existence of wooden decorations and statues in a few old churches and chapels, and old-fashioned yet graceful furniture in private houses and the shops of curio dealers. But abundant records have been unearthed of late; much woodwork has been studied and measured; and a great deal of light has been shed upon an intensive growth of decorative art. It is easy now to understand the almost unique circumstances that prepared the ground for it, led it to full fruition, and then hastened its downfall.

The Quebec school of wood carving and architecture, in short, sprang out of an early Colonial tradition, that of the French Renaissance, well rooted on the shores of the Saint Lawrence. But tradition was not all. Its chief merit lay in its powers of adaptation. Unawares, its numerous masters and craftsmen found themselves, soon after the Conquest of New France by Great Britain, in surroundings wholly favorable to initiative and originality. The dictates of fashion from the motherland being removed, the workers were left to their own resources; the need for their services was intensified by the devastation wrought by the war, the subsequent return of good times, and the widespread demand for larger churches and finer decoration in the new styles.

The old French ways still survived among the people themselves, in their isolation. Churches had to be decorated and embellished. They were the center of communal activities. They must be worthy places of worship. Nothing was spared to make them beautiful. Not that the parish corporations were well-to-do—far from that! They mortgaged the future to pay the craftsmen on the installment plan and often in kind, but always met their obligations. Art was an essential, as in mediaeval times, not a mere luxury as it has tended to become in modern life. Hence its vitality, at a time when most of America was still a wilderness.

A business letter written in 1816 by the carver-architect François Baillargé will acquaint us with his school of craftsmen and their dealings with a typical rural community in the Laurentians, that of Baie-Saint-Paul, sixty miles northeast of the town of Quebec:

"DEAR SIR (translated from the French): I should have answered your letter earlier, but I have been very busy starting the work for the church of Saint-Joachim, which is not an ordinary thing. My son (Thomas) and I have given it all our solici-



*Small Panel Decoration by François Baillargé,  
from an Old Altar*

tude: as much for the proportions as for the style of architecture, which are quite novel, particularly in the reredos around the high altar. We are deeply attached to this enterprise, since we want to justify the confidence of the clergy and its distinguished chief in ourselves, as well as that of the parish priest.

"Your contract came upon us at a time of crisis when we could not give it all the consideration it deserved. We have since been able to take the work in hand and it is now in progress abreast with the other. But I need your indulgence as to time. We intend to invest all our ability upon this piece of craftsmanship, which must be as perfect as we can make it. For this reason, it could not be delivered to you before the opening of navigation next year. . . ."

"What keeps us from going as fast as we might wish is that our work consists of wood carvings in a decorative style at once rich, classic, and natural (*sculpture riche, savante, et naturelle*). We have to finish it ourselves. With us, myself and my son Thomas, we have my nephew (Flavien), who has a very fine hand for the finishing touches and who helps along. But he is not very fond of his job and often takes leave. . . ."

This old Baillargé letter will lead us to the scattered elements of art incentive and growth we are looking for.

Who was Baillargé, whose first name was François? The head of a family of hereditary craftsmen, whose shop was located in lower town, Quebec; also an



*One of François Baillargé's Medallions, from  
the Reredos of Baie-Saint-Paul*

architect and artist of talent and originality, whose choir reredos, altars, statues and carvings still deserve praise and admiration. His personal skill was founded upon both tradition and schooling. The first Canadian artist—and perhaps the first American as well—to complete his training abroad, François brought back from Paris with him a wider cultural perspective than his predecessors enjoyed and a greater technical skill. His knowledge of contemporary French art of the last decades of the kingdom enabled him to instill new life into the century-old tradition of New France, which showed signs of fatigue.

François Baillargé's first enterprise as a full-fledged architect and master-carver was that of the Saint-Joachim church, on the Beaupré coast. It kept him busy for several years. And his fine work there—particularly the beautiful medallions illustrating the Scriptures—have survived almost intact to the present day. With his father Jean, his brother Florent, and later his son Thomas, he erected several large buildings and worked at the decoration of many churches and chapels, in the course of many years, notably the Quebec basilica, recently destroyed by fire.

He was right when he said in his letter that his decoration was rich, classic, and natural. For that reason, he and his son Thomas had to finish it with their own hands, rather than leave it to their companions and apprentices. Their work *was* natural. But this François meant that he was not satisfied with the conventions of the old Canadian school alone as practiced by several generations of Le Vasseurs,





*A Statuette of the Madonna and Child from the  
Shop of Jean Baillargé, about 1780*

of Labrosses, and others. His preferences in decoration were for high and low reliefs from live models and themes derived from nature itself. His figure work was vigorous and vital and his floral adornments on panels were deep, sensitive, and graceful. The flora of Canadian gardens found their way on to the panels of altars and choir reredos.

The local tradition which he revived and enriched spread to many other craftsmen; it was handed down to wood carvers no less skillful; Thomas, his son, the leading architect and carver of his day in Canada; André Paquet; Berlinguet;



*Statue of an Apostle by Louis Jobin, Who  
Died at Eighty-Five in 1928*

Vallièrè; and many others, whose work is still profusely represented along the shores of the Saint Lawrence. Those craftsmen in turn had many apprentices. Their tradition has survived, in chain-like fashion, to the present day.

François Baillargé and his fellow workers could not have thrived in their profession without widespread support and appreciation. Their art was not considered a luxury, but a public utility. Churches must be richly decorated. In this the people were of one opinion with the clergy, those of Baie-Saint-Paul like the others. They vied with their neighbors in emulation; and they were not devoid of knowl-

edge. Baillargé took this for granted. He and his associates were not mere joiners and wood carvers, but conscientious artists, blazing the trail, inventing new forms and improving their designs as fresh inspiration prompted. Most of them served their public with a great fondness, which was reciprocated. Their reward was even greater popularity and more contracts; and their lives were the busiest of their times. More of the public funds were spent on them than on any other business, private or public.

As a matter of fact, two of the parish priests of Baie-Saint-Paul, Leblond de Latour and Antoine Créquy, had been outstanding craftsmen themselves, and they had left their mark upon the traditions of the place—which was part of the *seigneurie* of the Seminary of Quebec, the earliest school of learning and craftsmanship in America.

The population and resources of French Canada no sooner began to expand after the Conquest than the need for larger and finer churches everywhere became insistent. The craftsmen grew more numerous and skillful under constant practice while reconstructing the churches that had been burned or ravaged during the siege. New fashions in architecture developed out of sheer necessity. The basilica of Quebec, rebuilt mostly by the Baillargés, father and sons, set up new standards. Yet other architects and decorators proceeded in their work independently.

A race for reconstruction was on in the old parishes of Quebec far and wide. Architects and craftsmen, numerous though they became under stress, hardly sufficed to meet the requirements. Baillargé refers to this shortage when he speaks of "a time of crisis." Baie-Saint-Paul was in the running. Its second church had been erected in 1753. It was under fire during the invasion by the British troops in 1759. Fifty years later, it was no longer thought large or fine enough. A new choir was built and a transept in the form of two chapels. The Baillargés—François père and Thomas his son—were summoned forth in 1811. In spite of other calls upon their time, they furnished a handsome plan for a choir reredos, still preserved in the parish archives. It was beautifully executed a few years later.

The collaboration between the common people, the craftsmen, and the diocesan authorities is what made the growth of architecture in Quebec possible. It brought this art to a high point of perfection. Competition had appeared, but competition was stimulating. Though it was resented, it only spurred ambition and talent on to new efforts. Quevillon, the head of the Ile-Jésus school near Montreal, and his followers invaded the preserves of the Quebec craftsmen and competed with them. Yet the Quevillon school had skillful masters, produced beautiful work in the Louis XV style, gathered together a large number of apprentices in a regular school organized as a guild of art, and decorated many churches on the Saint Lawrence, mostly above Quebec. The stylistic variations between the Baillargés and the Quevillons are rather an appealing feature—if they differed, the difference was not fundamental; they often met on common ground, a development which was a thing quite apart, refined and distinctive in itself, of French Canada.

As long as both rival schools vied with each other, their vital craft thrived and flourished. But a pitfall was in the way—subtle interference from abroad and, within, the loss of self-confidence. A set of circumstances caused the almost sudden collapse of an art that seemed firmly entrenched along the Saint Lawrence and capable of weathering storms worse than the Conquest itself. Abbé Jérôme Demers, teacher of architecture and controller of churches for the bishop, in spite





*Altar in the Renaissance Style Carved by Paul Labrosse, Still Preserved in the Church of Longueuil*



*Altar and Small Reredos in Chapel Briand, Quebec, Carved by Pierre Emond in 1784*



*Part of the Sainte-Famille Choir Reredos by Thomas Baillargé and a Section of the Ceiling by David*

of his love for the classics, let the door be opened to an ugly substitute that soon threatened to invade the whole field. He allowed an Italian and a newcomer named Regali to paste his plaster moldings to the ceilings of the Basilica, while Thomas Baillargé still was pegging his wood carvings to its massive walls. One thing would kill the other. Plaster had many points in its favor. Its decorative designs were executed much faster, being stereotyped; and they were cheaper. Even their dead smoothness appealed to the average man, under the guise of novelty. Speed was progress; the machine was a worthy substitute for the hand in toil. One thing was left out—art and the spirit. But no one seems to have noticed it, not till the carvers lost their jobs and Berlinguet, the later leader of the Quebec group, forsook his shop about 1860 and built one of the earliest railroads in Quebec.

Plaster in the place of wood, in the modern Italian style of Regali—that was the first blow from outside. Another blow shattered the backbone of the Renaissance itself. The old cathedral of Notre-Dame of Montreal dated back to 1672. In the course of time, it had grown into a fine structure, worthy of respect and admiration. La Hontan, a French visitor in the early days, wrote of it: "That church is nothing less than superb." Its tabernacle was rich and valuable. It was constantly improved and embellished by later craftsmen—Liébert, Dulongpré, and Quevillon. British strangers, too, admired it, though it was profusely decorated after the fashion of French Catholic temples—which on the whole was not likely to appeal to austere Puritans. Talbot said of its altar that it was one on which the pagan gods of Greece would not have been loath to receive immolations. Charles Dickens, who arrived in Montreal in time to see the last of it, in 1842, wrote: "In the open space (of Place d'Armes) stands a solitary, grim-looking, square tower, which has a quaint and remarkable appearance, and which the wiseacres of the place have consequently determined to pull down immediately."

How this change of heart happened in Montreal is an illuminating story of human absurdity. One of the "wiseacres" Dickens speaks of, a fur trader and church warden, had gone to New York and chanced there upon an Irish-American architect, named James O'Donnell, trained in London, who had just finished a neo-Gothic church. O'Donnell improvised on the spot two sketches of a new cathedral for the fur trader, who showed them to his friends at home and exhibited them at Doucet's, merchant. All of Montreal fell for the novelty, whatever its name.

O'Donnell signed the contract. His new church soon rose out of the ground, in spite of the protests of Abbé Demers and other thoughtful traditionalists. Deep-rooted habits of craftsmanship cannot be broken in a day. The local men O'Donnell employed often misunderstood him; at times they were almost rebellious, trained as they had been in another school. But no handicap could deter him. He would see the end of his enterprise, die if he must in the harness. He did die, of overexertion, before the two heavy square towers crowned his work—Notre-Dame as we know it today.

Montreal stood at the center of things. Its example was like a landslide along the whole front. The barriers of heredity in handicrafts soon vanished. The French Renaissance from that time fell into discredit. The craftsmen were left to shift for themselves. If some excellent wood carvers of the old school, like Côté and Jobin, practiced their art almost to the present day, it is in the form of a survival, after the ground had, as it were, been taken from under their feet.

# FIELD NOTES

DEALING WITH LOCAL ART EVENTS  
HAVING MORE THAN LOCAL INTEREST



*Filippino Lippi: Holy Family with St. Margaret and St. John*  
*An Important Recent Accession to the Holden Collection*  
*The Cleveland Museum of Art*



# Field Notes

## *Cleveland Print Makers*

IN JUNE, 1930, some thirty Cleveland artists joined forces to form the Cleveland Print Makers, a non-profit organization for fostering public interest in the graphic arts and for rendering assistance to the individual artist. The club had its first quarters at John Huntington Polytechnic Institute, where a press and other equipment were available to members.

The Print Makers' club in its commercial aspect is somewhat reminiscent of the Chicago Galleries Association in that it has provided for the marketing of the work of its members. Two years after its foundation, the Print Makers expanded their sales plans to include the Print-a-Month Club, which features a series of twelve original prints from the hands of the Print Makers at the ridiculously low price of ten dollars. The membership of the Print-a-Month Club, limited by the edition of two hundred and fifty impressions, was promptly oversubscribed. Subscribers are furnished an attractive portfolio in which they may keep the prints that are mailed to them each month. As an added inducement, the public was guaranteed inclusion of prints by four eminent Cleveland artists: Henry G. Keller, Frank N. Wilcox, Paul B. Travis, and William Sommer. The monthly selection is made by a jury and is chosen so as to include examples of various graphic arts processes, in color and in black and white.

This Print-a-Month project is not to be confused with a similarly named commercial venture instituted not long ago by a certain Eastern publisher. The latter undertaking supplies photo-engraved reprints of time-honored and time-worn "Old-Master" paintings, reproductions of museum pieces which are not prints.

Expansion of the Cleveland Print Makers' ranks has compelled them to seek new quarters for their present membership of one hundred and twenty. They have been fortunate in being able to secure Dunham Tavern, an old building of historical distinction and charm in the lower mid-town part of Euclid Avenue. A woodblock print of the present quarters of the group by Kalman Kubinyi, President of the Print Makers, is reproduced on the opposite page.

The formal opening of the new location was formally announced by radio last September. The club's aims and achievements were summed up, and all Cleveland was invited to visit the Print Makers in their new home.

The new quarters serve as a gallery for work of the members as well as for occasional exhibits by well-known non-members. For example, a loan exhibition of aquatints by Arthur B. Davies, Pop Hart, and others was shown this last fall. In addition to wall displays, the work of the group is readily available for inspection in neatly bound, individually labeled portfolios.

While the Print Makers concentrate their effort on prints and print methods, they do not neglect the other arts. Jewelry, enameled metal work, hooked rugs, and other crafts help to contribute to the general support of the organization.

GEOFFREY ARCHBOLD

## *Chicago—The World's Fair*

PLANS for making the coming year the most notable in the art history of Chicago, if not of the country, are under way. The Art Institute plans what will undoubtedly be the greatest single loan exhibition of paintings and sculpture ever gathered under one roof in America. The Art Institute has been designated the official Department of Fine Arts for the Fair, and under the Director, Robert B. Harshe, assisted by Daniel Carton Rich, Associate Curator of Painting, all galleries of painting and sculpture will be rearranged for the entire exhibition period, opening June first and continuing through October, 1933.

The plan includes three main divisions: (1) a representative, but carefully chosen loan collection of old and primitive masters, beginning with the Italian ducento and continuing through the eighteenth century, including works of French, German, Flemish, Spanish, Dutch, and English Schools as well as Italian; (2) a Century of Progress in painting itself in which will be stressed the development of painting in France and America in the last hundred years; (3) painting today, stressing particularly our own American artists, but including also especially selected international groups. The third division will also contain sculpture, but the prohibitive expense of shipping large bronzes will necessarily restrict this side of the exhibition. Like the works of the Old Master and retrospective divisions, however, all the works in the twentieth century group will be borrowed from private and public collections (including dealers), or from the artists themselves.

C. J. Bulliet, in discussing other Chicago plans for the Exposition in the *Chicago Evening*



*Kalman Kubinyi: Dunham Tavern (Woodblock)*  
*Home of the Cleveland Print Makers*

*Post*, says, "The All-Illinois Society of the Fine Arts, with quarters at the Stevens Hotel, is first in line with a definite programme.

"The No-Jury Society is also debating ways and means of bringing their pictures to the attention of visitors.

"Promoters of the sensationally successful open-air fair in Grant Park are not only going to repeat the fair in the summer of 1933, but are mulling over plans to prolong it, perhaps on a designated day each week, during the period Chicago is entertaining its visitors to the Fair.

"The Patrons of the annual Hoosier Salon at the Marshall Field Galleries are determined that Indiana art shall be shown during the Fair, and it is possible space may be devoted to such an exhibition in the grounds themselves in an area controlled by the State of Indiana.

"And there are others. One plan, not yet fully defined, is to gather together under one roof what has been done in Chicago of real significance, particularly during the last twenty years since the Armory Show, regardless of 'schools' or 'influences'—a very rigidly selected group of perhaps fifty pieces. . . .

"The impulse born of the new activities looking forward to the new Fair are bound to spread through the whole fabric of Chicago's art life. Dealers in Chicago art . . . will, of course, feel the impulse direct. This activity is bound to create an equally healthy stir in the galleries

that specialize in out-of-town products, if for no other reason than for comparison and contrast. . . . Excitement in art is contagious. The wise dealers, like the wise art organizations, are preparing . . ."

Looking to the nearer future we remember that the current Forty-Fifth Annual Exhibition of American Paintings and Sculpture at the Art Institute runs until January second. The prize awards in this exhibition are as follows: The Mr. and Mrs. Frank G. Logan purchase prize of fifteen hundred dollars to an American artist, for the best painting or sculpture which has not previously won a cash award, went to Nicolay Cikovsky for "Pigeons." The second Logan purchase prize of one thousand dollars for a work not having previously won a cash prize, was awarded to Sidney Laufman for "Landscape." The third Logan prize of five hundred dollars was won by Judson Smith for "A Deserted Mill," The Harris Silver Medal and prize (five hundred dollars) went to Henry Varnum Poor for "Hudson Valley at Bear Mountain." The Harris Bronze Medal and prize (three hundred dollars) was awarded to Simka Simkhovitch for "Amazon Carrousel." The M. V. Kohnstamm Prize of two hundred and fifty dollars for the most commendable painting was awarded to Raphael Soyer for "Subway." The Martin B. Cahn Prize of one hundred dollars for the best painting by a Chicago artist was won by Laura Slobe



*Tullio Lombardo: A Warrior (Marble)*

*The Michael Friedsam Collection  
The Metropolitan Museum of Art*



*Roger van der Weyden: Lionello d'Este*

*The Michael Friedsam Collection  
The Metropolitan Museum of Art*

for "Sixth Street—4 P. M." The William R. French Memorial Gold Medal established by the Art Institute Alumni Association for a painting or work of sculpture by a student or former student of the Institute was won by Victor Higgins for his "Winter Funeral."

### *The Metropolitan Museum*

THE Museum now for the first time presents in its Gallery of Special Exhibitions the very important collection of paintings, sculpture, and objects of decorative art which was received in December, 1931, under the will of Colonel Michael Friedsam, through his executors. Few more impressive displays have graced the gallery than the Michael Friedsam Collection shown in its entirety.

The room has been divided by screens into three bays in which the paintings have been hung as far as possible according to period and place. In the first of these divisions are most of the early French pictures, together with some of the Flemish and German primitives; on the south wall of the center bay are the Italian pictures, and on the north a group of Dutch seventeenth-century works; the third compartment contains

a more heterogeneous group—some Dutch pictures, a few of the Italian panels, and the eighteenth- and nineteenth-century pictures. To say more in the way of description than that these walls bear such masterpieces as Brouwer's "The Smokers," Van der Weyden's "Lionello d'Este," Duplessis' "Benjamin Franklin," "The Annunciation" by Petrus Cristus, Vermeer's "Allegory of the New Testament," and Belle-gambe's triptych, "Virgin Enthroned," is not possible here. The Museum's *Bulletin* for November has a long and generously illustrated supplement, one section of which is devoted to the exhibition.

The European decorative arts in the Friedsam Collection represent mainly the mediaeval and Renaissance periods. The gallery presents a varied array of strikingly beautiful objects: Gothic and Renaissance sculptures in ivory, terra cotta, alabaster, and bronze; majolica from sixteenth-century Italy, eighteenth-century German porcelain, and English ceramics by Wedgwood and Adams; a group of cups, ewers, candlesticks, and plaques of rock crystal combined with enameled and jeweled metalwork; Renaissance jewels; antique furniture; and tapestries and textiles.





Old Trumbull Gallery, 1832

Courtesy, Gallery of Fine Arts, Yale University

The Far East is represented by a charming and precious group of Chinese porcelains, jades, crystals, and other semi-precious stones, and by three rare pieces of Japanese arms. Of the Near Eastern objects in the collection two Persian eighteenth-century brass plates and two interesting textiles are exhibited.

Neither this brief account nor the limited space of the Museum's Gallery D 6 can do justice to the loveliness of the individual objects of the Collection or to its importance as a whole. As the Collection is integrated into the Museum, after the first half-year or so for exhibition as a unit, its significance and the significance of the generous conditions upon which it was received will be increasingly appreciated.

RUTH RICHARDS

### "Trumbull's Picture Gallery"— New Haven

"ON OCTOBER 30, 1832, the *Connecticut Herald* of New Haven announced under the heading 'Trumbull's Picture Gallery,' that 'this institution is now open for reception of visitors' and that 'it can only be necessary to mention the fact to call public attention to this interesting exhibition.' This is a modest enough announcement," writes Theodore Sizer in the *Bulletin of The Associates in Fine Arts at Yale University* for October, "of the opening of the first separate art museum building connected with a college or university in this country and also a comparatively early building in the long history of museums."

The centennial celebration held on October 29, commemorating the opening of the Trumbull Gallery, attracted wide notice. "Instead of holding the obvious large loan exhibition," Mr. Sizer further explains, "of miscellaneous works of art or even a comprehensive exhibition of Trumbull's paintings and drawings borrowed for the occasion, which would have been extremely interesting, it was decided, due to lack of time, gallery space, and restricted budgets, to assemble in the Trumbull room and in the adjoining eighteenth-century room, the identical pictures, prints, drawings, maps, and models, which were contained in the two 30 by 30-foot rooms in the old Gallery just a hundred years ago. This is possible as all the objects belong to Yale. . . ."

Not only was the Trumbull Gallery the first college or university museum in the United States but it was the third museum building to be erected in the young republic. The first American museum, chiefly scientific, was opened in Charleston in 1773, and the Pennsylvania Academy, Philadelphia, was organized in 1805. Six years later the Honorable James Bowdoin left his collection to the college bearing his name, but no building was then set aside for its use.

Yale has done much to maintain its good start in the teaching of the arts in colleges and universities. The new building of the Yale School of Fine Arts, of which the first part was opened in 1928, continues the tradition of the arts in this great university, as part of education and as a vitally important part.

*Arts and Crafts at Henry Street*

MANY of the unemployed are turning to the arts and crafts as a means of occupying their enforced leisure, it is disclosed in the registrations at the Henry Street Settlement, New York City, where courses are being offered in pottery, textiles, wood and metal crafts, drawing, painting, and sculpture. Unemployed architects and errand boys as well as school teachers, stenographers, and department store clerks have registered so far, according to Ruth Canfield, who is in charge of the work in the enlarged arts and crafts studio.

"While the adults come to the studio from all parts of greater New York, most of our children are from the lower east side," Miss Canfield pointed out. "There is a yearning for beauty and self-expression in these children which is not satisfied in their homes or in the streets.

"We have twenty boys and girls from five to eight years of age who are learning pottery, and some of them show promising talent. Several boys and girls of sixteen and seventeen who have been making pottery in our studio for about six years have acquired excellent skill, but they need development along lines of design. Their work is creative rather than imitative."

*National Sculpture Society Award*

THIS year saw the inauguration of an annual prize of three hundred dollars to be awarded by the National Sculpture Society for the best bas-relief, plaque, or medal included in a special prize exhibition. The award will be made each year from a fund provided by Mrs. Ella B. Morris in memory of her daughter Lindsey Morris Sterling, a deceased member of the Society. Known as the Lindsey Morris Sterling Memorial, the prize has been made available to all sculptors working in the United States, whether members of the Society or not. This year's jury of award, composed of Harriet W. Frismuth, Edward McCarten, and A. A. Weinman, selected a group of medals and plaques by Anthony de Francisci for the first award.

*Erskine Collection—Syracuse*

THE Syracuse Museum of Fine Arts was privileged to show in November the first public exhibition of paintings collected by John Erskine, a group containing the works of artists from Palestine to California. In the foreword, Mr. Erskine gives facts as to artists and confines his critical comment to one phrase, "The pictures in this little group were all chosen for my own pleasure."

*Philadelphia Print Club*

THE Print Club is this year substituting for its usual International (held for the last four years), the First National Exhibition of Prints, December twenty-sixth to January fourteenth. The exhibition will take the place of the Annual Exhibitions of Lithographs, Block Prints, and Etchings that have formerly been held by the Print Club; and the three prizes that have been awarded in these three exhibitions will be awarded in the National to the best prints in the three media. The Print Club wishes to make this an important event, in the thought that no better service could be rendered the American print maker than to feature a national exhibition and focus public attention on the many fine American prints of the day.

Entries should be received at the Print Club, 1614 Latimer Street, Philadelphia, before the tenth of December.

*Institute of Art—Providence*

CALLED jointly by Brown University and the Rhode Island School of Design, the Institute of Art held in Providence from November eleventh to thirteenth marked the formal beginning of a concerted programme which will be of increasing significance not only to the two institutions but to the city of Providence. That Providence was awake to its opportunity was indicated by the very large local membership. That others saw a significance more than local was to be seen in the list of visiting members, including people in all branches of art activity in many parts of the country.

The first two sessions were devoted to various aspects of the fine arts. Papers at these sessions were presented by Frank Lloyd Wright on "The Growth and Development of American Architecture"; by Thomas Benton, mural painter, on "Mural Painting in Contemporary Art"; by Professor Frank Jewett Mather, Jr., of Princeton, on "The Art of Giving Collections"; by Dean Everett V. Meeks, of Yale, on "The Fine Arts in Education"; and by Professor Kenneth J. Conant, of Harvard, on "The Contribution of Archeology to Art."

The third session was devoted to Art in Industry. Papers given at this session were: "The Next Step in Industrial Art," by Earnest Elmo Calkins, of Calkins and Holden; and "Art in Industry and Commerce," by William Sloane Coffin, President of the Metropolitan Museum of Art.

The fourth session dealt with Art in the Community and included two addresses as follows: "The Stimulation of Community Interest in

Art," by Professor George William Eggers, of the College of the City of New York, and "Art in a Middle Western Community," by Edward B. Rowan, Director of the Little Gallery, Cedar Rapids, Iowa.

At a special convocation of the University, honorary degrees were conferred upon Henry Watson Kent, Secretary of the Metropolitan Museum; Walter Johannes Damrosch; and Oliver La Farge, II, as representatives, respectively, of art, music, and letters.

Besides the formal meetings of the Institute, there were many interesting informal gatherings and events.

### *The Whitney Museum of American Art*

THE First Biennial Exhibition of Contemporary American Painting opened at the Whitney Museum on November twenty-second and will remain on view through January fourth. Over one hundred and fifty American painters have been invited to contribute one canvas each—a canvas to be selected by the artist. The list was selected to make the show as representative as possible not only from a geographical viewpoint but as regards styles and tendencies. Although every artist of merit may not be included, the members of the Museum staff feel, nevertheless, that the show will present a panorama of what is going on in American painting today.

The most welcome feature of the First Biennial, the twenty-thousand-dollar purchase fund, has been noticed particularly in this month's editorial pages. Coming as it does in a time of growing hardship for the artists of the country not enough can be said to commend this action.

A series of four murals and four ceiling panels are now being completed by Thomas M. Benton for the reading room of the Whitney Museum. The murals depict the "Arts of Life in America" and range, for subject, across the country.

### *Delaware Prizes*

IN THE Nineteenth Annual Exhibition of the Work of Delaware Artists, pupils of Howard Pyle, the members of the Society, from November seventh to twenty-seventh, the following prizes were awarded:

Three prizes offered by Mrs. Coleman duPont went to: Henriette Wyeth for "Portrait of Joseph Hergeheimer" (painting); W. D. White for "Moment in Childhood" (illustration); Sidney M. Chase for "Winter" (water color). Mrs. J. Atkinson Ellegood's prize for the best Delaware subject was awarded to Henryette



*The Two Lovers, German Primitive  
The Holden Collection  
The Cleveland Museum of Art*

Stadelman Whiteside for "New Castle Doorways."

The jury of selection and award included Henry B. Snell, N. A.; Hilda Belcher, N. A.; and R. Sloan Bredin, A. N. A.

### *Two New Paintings—Cleveland*

THE Holden Collection of the Cleveland Museum of Art has recently been augmented by the accession of two important paintings. The first of these to be announced was "The Two Lovers," a fifteenth-century German panel of the Swabian School. The second picture to be announced, the most important single picture ever received by the Cleveland Museum of Art, is "The Holy Family with St. Margaret and St. John," by Filippino Lippi.

"The Two Lovers" has not been definitely attributed to any one painter, but it is close to the work of several, all of them fifteenth-century artists of the Swabian School, who painted in a narrative style, representing emotions and ac-





*Mary Shaw Marohnic: Oakland, 1932*  
*Alumni Exhibition, Carnegie Institute of Technology, Pittsburgh*

tions realistically. The subject, a popular one, is also found in tapestries and prints of the period. Friedländer has called this accession "a most interesting primitive. . . ." He has also said that "the discovery of this example makes an important addition to the knowledge of German art of the fifteenth century."

The Filippino Lippi picture comes to the Museum in part as a purchase from the Delia E. Holden Fund, the gift of the late Mrs. Liberty E. Holden, and in part as a memorial from her five children, Guerdon S. Holden, Delia Holden White, Roberta Holden Bole, Emery Holden Greenough, and Gertrude Holden McGinley. The painting was originally included in the collection of the Palazzo Sant'Angelo in Naples, was purchased by the late Samuel D. Warren of Boston and came to this country for a number of years. Upon his death it was sent to the country seat of the late E. P. Warren in England. From there it came to the Cleveland Museum. Benson, Adolfo and Lionello Venturi, among others, agree that the Holden picture exemplifies the finest achievement of Filippino.

### *Alumni Exhibit—Carnegie Tech*

THE wide scope of professional activity of a group of artists who have a similar basic training is

shown in the present exhibition of work of graduates and former students of the Carnegie Institute of Technology, Pittsburgh. The exhibition is to remain hanging until December eighteenth.

The exhibitors, some sixty of them, with their training in common, have found their maturity in varied media and materials. That their fundamentals have been learned and they are now well able to take care of themselves is amply indicated by the character of work on the walls and in the cases. The tendency to specialize is the exception rather than the rule, for most of the painters are represented in at least two classifications, such as still-life, landscape, figure composition, portrait, and the abstract. Some vary their efforts still further and one finds them represented among the drawings, lithographs, and wood-cuts in the gallery devoted to those media and in those devoted to commercial illustration, ceramics, jewelry, and industrial design, interiors, and models of stage sets, which compose the remainder of the show.

### *Art on the Air — Laguna Beach, California*

ANOTHER indication of the growing interest in art on the West Coast is to be seen in the large



*Louis XVI Room from the Hôtel Letellier*  
*Gift of Mrs. Alexander Hamilton Rice to the Pennsylvania Museum of Art,*  
*Philadelphia*

number of letters received, according to the *Art Digest*, by Fern Burford of Laguna Beach and Station KFI, Los Angeles. Grateful listeners-in like the series of radio talks on art inaugurated last spring and they like the generosity of the station in giving time to these non-commercial art programmes. Recent talks which have been enthusiastically received are: "How the Fine Arts Aid to a More Abundant Life," by Leta Horlocker, state art chairman of the Federated Women's Clubs; "Painters and Sculptors of Los Angeles," by Stewart Robertson; and "What Art Means and Could Mean to All of Us," by Nelson N. Partridge, Jr., of *California Arts & Architecture*.

The Midtown Galleries Coöperative Exhibitions, New York, sponsored a series of radio talks on art given each Wednesday in November by well known critics. The series was broadcast over the nation-wide N.B.C. "Blue Network."

### *Louis XVI Room—Philadelphia*

WITH the opening of the Louis XVI room generously given the Pennsylvania Museum, Philadelphia, by Mrs. Alexander Hamilton Rice, a first step was taken toward the execution of the plans for the permanent installation of the section of European art since the Renaissance.

Fiske Kimball, Director of the Museum, describes the room fully in the *Pennsylvania Museum Bulletin* for November. The following extracts from that article are here given with his permission:

"The room comes from the house at 13, rue Royale in Paris, known from the name of its architect and first owner as the Hôtel Letellier, and has long been familiar to students through its selection for illustration in the great folio series *Les vieux hôtels de Paris*. . . .

"Whether Letellier père designed the house,



Georg J. Lober: Medal

Courtesy Grand Central Art Galleries

in spite of his eighty-one years when he bought the property, or whether the design was actually made by his son Pierre-Louis, or his son-in-law Claqué we cannot determine. In any event our room . . . was completed within a fortnight of the fall of the Bastille, which marked the beginning of the end of the old régime.

"Its chaste design depends on the perfect symmetry, on the simplicity of the broad surfaces, on the extreme crispness and brilliance of carving of the slender figures, urns, wreaths, and scrolls, on the delicate gradations of the surviving original paint—gray and ivory and cream. . . .

"Of the French rooms brought to America none can surpass this one for perfect quality, and none of the rooms in the Museum more perfectly exemplifies the art of its time."

### *Copenhagen Gets American Medals*

THE Grand Central Art Galleries, New York, announce that the Copenhagen National Museum has just bought a group of eleven medals by Georg J. Lober, A. N. A., to represent this branch of American art. Replicas of four of the medals are now on exhibition at the Grand Central Galleries, including a portrait of the actor-author, Frank Bacon, and one of the inventor of the half-tone printing process, Dr.

Frederick Ives. Mr. Lober is represented in the Metropolitan Museum, The Smithsonian Institution, and the Golden Gate Museum, San Francisco.

### *French Art—Albright Gallery, Buffalo*

IN CONNECTION with the exhibition, "A Century of French Art, 1800-1900" which is to occupy the whole south wing of the Albright Gallery until April tenth, the Gallery has arranged a course of lectures, to be given nearly every week throughout the duration of the show. The booklet which describes the lecture course also contains a supplementary reading list prepared with the coöperation of the Readers Bureau of the Buffalo Public Library.

The portrayal of a whole century of art is at best an audacious undertaking; even museums in Europe have hesitated before embarking on such a task. It could not have been done in Buffalo without the great courtesy and interest shown by many private collectors such as Chester Dale, Albert Gallatin, Adolph Lewisohn, Duncan Phillips, and Julius Oppenheimer; by such dealers and connoisseurs as Knoedler, Jacques Seligman, Kraushaar, Durand-Ruel, Wildenstein & Company, and others.

### *American Etchers*

THE Sixteenth Annual Exhibition of the Society of American Etchers will be held at the National Arts Club through December.

About four hundred etchings, drypoints, aquatints, and mezzotints by about two hundred American printmakers will be included. The jury of selection, made up of active members of the Society, includes Ernest D. Roth, chairman; Eugene Higgins, Chauncey Ryder, Albert Flanagan, Robert Lawson, and Philip Kappel.

Four special prizes will be awarded: the Mrs. Henry F. Noyes Prize of fifty dollars for the best print, the Kate W. Arms Memorial Prize of twenty-five dollars for the best print by a member of the Society, the John Taylor Arms Prize of twenty-five dollars for the best piece of technical execution in pure etching, and the Henry B. Shope Prize of fifty dollars for the best etching, judged solely by composition.



# NEW BOOKS ON ART



*John Taylor Arms: Street in Porto Maurizio*

Reproduced from "Hill Towns and Cities of Northern Italy," by Permission of the Publishers, The Macmillan Company. Reviewed on Page 362

# New Books on Art

## *Hill Towns and Cities of Northern Italy*

Text by Dorothy Noyes Arms, with Fifty-six Reproductions of Etchings, Aquatints, and Drawings by John Taylor Arms, A.N.A. The Macmillan Company, Publishers. Price, \$25.00.

Of the many handsome volumes issued from time to time by the Macmillan Company, this is one of the handsomest—its paper, typography, illustrations, and printing are all of the finest quality—alluring to the eye, grateful to the touch—engaging to the book lover as well as the reader and connoisseur of art. As the author herself admits, the title may be a trifle misleading, for this book is by no means merely a description of places nor an account of travels. It is in fact infinitely more than either of these—a collaborative work of a writer and an etcher, both of whom are in the truest sense artists, keen observers, appreciative of beauty in all its phases. They are good travelers as well as good comrades, finding real joy in adventure, the great adventure of life, and possessing in unusual measure a rare realization of human kinship—understanding minds.

When Dorothy Arms published her first book, *Churches of France*, a couple of years ago, it became immediately evident that a writer of exceptional gift and grace had come among us, and now in this second volume just from the press, the impression is not only renewed but strengthened and verified. A well-written book is not, as every one knows, always good reading and facts alone do not constitute merit. Indeed they often serve as stumbling blocks—impedimenta. But here we have abundant facts so set forth that they illumine the story, which is told in a straightforward but charmingly embroidered manner with little human incidents told with gentle humor.

The journeyings described were made not as Joseph and Elizabeth Robbins Pennell made them years ago on a tricycle but in a tiny car only large enough to carry the two passengers, the necessary baggage and artist's paraphernalia. The way was not routed in advance but determined by will or whim on the moment and as subjects presented themselves.

As Mrs. Arms says in her Foreword: "We have gathered these our Italian memories like a loose bunch of flowers culled at random, each for some quality of color or of fragrance all its own.

. . . They form no arrangement of considered composition, but for us each one has an especial significance; perhaps it is the memory of architectural beauty, or the bold lines of hills against a sky of softest blue, or the notes of a voice singing in the night, or the long, shattered reflections of light on rippled water. These are trifles, but poignant ones, which—remembered—mean Italy."

Here we have the spirit of the book. And he who takes it up will not want to lay it down, so charmingly is the story told.

Considerable space is given to Venice, but comparatively little to other large cities or places on the usual tourist route. The approach was from Nice. The first stop was Imperia, a new name for the combined towns of Porto Maurizio and Oneglia. Other stops were made at Borgio, Carradono, and innumerable places rich in the beauty of the past and full of kindly peasant folk. There was always an abundance of material for the artist's pencil and etching needle, but it was not invariably easy to secure. For instance, in Carradono their car was surrounded by such a crowd that it was almost impossible to work. Mrs. Arms sat by and "knitted furiously with an effort at cheerful unconcern," but the explanation that their beautiful country was being pictured did not prove propitiatory. Only the drawing itself, finally displayed, brought peace and the exclamation, "Why, it is Grandma Maria, and will you look at the sheep!" Upon another occasion, the etcher, seated on a stone wall, busily engaged, had his coat-tails nibbled by a goat. But despite these difficulties, an amazing volume of work was produced—work of an exquisite quality—pictures of towns and scenes so elaborate that one wonders at the skill of the draughtsman's pencil. Here is proof that drawing is by no means, as many have been led to suppose, a lost art. These etchings are rendered with such elaboration and perfection that one who is discerning can not fail to read therein the joy of the artist in execution—a joy compensating for endless labor, mingled with the ability to take, and take cheerfully, infinite pains.

The reproductions in this book have been made by a new process, and are so perfect and so near the originals that, as Joseph Pennell once said in regard to similar reproductions, "They are almost wicked." But for the printed signatures it would be hard to distinguish them in many instances from the original prints. This is an acknowledgment made not by a layman

but by the artist himself—a high tribute to a mechanical process and to the care and skill with which it has been employed.

Here is a book which no lover of prints can happily deny himself and which from no library shelf should be found missing. L. M.

### *Symphonic Broadcasts*

By Olin Downes. Lincoln MacVeagh, The Dial Press, Publishers. Price, \$2.50.

### *Listening to Music*

By Douglas Moore, W. W. Norton and Company, Publishers. Price, \$3.00.

### *Music to the Listening Ear*

By Will Earhart. M. Witmark & Sons, Publishers. Price, \$2.00.

The search for the way to musical beauty is endless. We already have at least a hundred books on how to listen to music, but we are not content. The very core of the feeling of beauty itself is an exquisite longing for greater realization or greater expression. The state of being that we seek is in itself a state of becoming. So we greet these three books, though certain that many more will come offering help, as Mr. Earhart says of his book, "to all who wish to strengthen their musical understanding, and enrich the pleasure they find in music."

*Symphonic Broadcasts* will give to many radio listeners a welcome opportunity to consider in leisure what was of necessity given for them in haste during the intermissions of concerts broadcast by the Philharmonic-Symphony Orchestra and the Curtis Institute orchestra last winter. Though somewhat extended and in other ways made fit for the cold white page, these comments on the compositions played at the concerts have lost little of the animation and directness of Mr. Downes' speaking. They were published, it is said, in response to thousands of inquiries and requests. Each of about eighty-five works worthy of the great Philharmonic orchestra is set amidst ideas of its composer's intentions, of his nature and environment, his relations to other composers or to interesting personalities in the other arts and literature, and ideas of the character and form of the music itself. Many of these ideas are set forth through gripping or amusing anecdotes that spring spontaneously from the animated flow of the text.

"My own experience," says Mr. Downes, "is that often a chance remark or a sentence read is sufficient to connect music and imagination, and

that once such a relation is established between an individual and a masterpiece the rest quickly follows." His book is full of chance remarks and some profound ones, too, that are bound to touch off that fire of the imagination in which the music and the listener's spirit are fused, and the mind may be enlightened. It is a reference book to serve the concert or radio listener or the owner of phonograph records whenever any of the works on which it comments are played. But it is also well worth reading from beginning to end, for besides representing composers and some of their music in ways that are unusually revealing, even to the least musically cultivated, it presents a person, in its writer, whose own love and understanding of music are very contagious. After all, the best in appreciation can only be caught, not taught.

An aroused imagination is not enough, as Mr. Downes would be one of the first to say. The would-be happy listener must be aware of what is going on in the music itself, and be able to follow the development of its thought. So Mr. Douglas Moore in his *Listening to Music*, sets out "in pursuit of the 'hearing ear'." He brings to attention the very stuff of which music is made—tone and its agencies, rhythm, melody, harmony, tonality, polyphony—and points out all the features, uses, and effects of each element. He goes further and deals with design in music and with the various forms that have been used for it at different stages of its history. Many other books have this same purpose, but Mr. Moore's book is distinguished in two ways. First, it is delightfully readable throughout. Even when it is most thoroughly engaged in expounding the technique of harmony or polyphony it speaks of these things as a keenly intelligent person would speak of them in a good dinner conversation. Even the advanced musician will see the technique of his art in a fresh light, with an unexpected though logical succession of items and with interesting analogies. Secondly, every little while it invites one to sing or play or observe a certain melody or other element in real music. For example, in the chapter on "Musical Tone" he says, "Suppose you sit down quietly and pay attention to the sounds about you," and then proceeds to mention country sounds and city sounds. "Listen to these sounds carefully and see if you can pitch your voice to the approximate tone." For lack of space other examples must be omitted, but not without regret. Such suggestions joined with many references to masterpieces make the book very practical. Now and then Mr. Moore assumes knowledge and skill on the part of the reader that the latter may not possess; but these lapses or rises away from



the musical tyro are very rare. The two chapters entitled "Musical Subject Matter" and "Development" are especially enlightening.

There may be danger that Mr. Moore's suggestions for singing, playing, and observing will not be followed very closely because they are mentioned only incidentally. The corresponding suggestions in Mr. Earhart's book are very plainly marked "Exercises" and are set apart from the text. This book is mainly a course in ear training as such training is conventionally regarded, but its distinguishing purpose is to combine ear training and some study of harmony with the development of appreciation. This is a very valuable purpose. The book can be used as a basis for a high school, college, or conservatory course, but any intelligent person who has a friend willing to play simple exercises or music for him could by himself carry out the course very profitably. We must confess one great regret, however. Throughout many pages dealing with intervals, scales, and varieties of chords, there is not a single reference to real music. The opportunities for relating these items to great compositions or to simple phrases from them, are so many and so valuable that it is difficult to understand why they were not used. When reference is finally made to music we are asked to find examples in "a hymn book, a book of part songs for mixed voices, and a collection of short piano pieces." The choice of the hymn book or collection seems to be regarded as of little importance, although any one who knows the author is certain that it is of great importance to him. The chapter, "On Rhythm," however, is excellent. It contains many references to fine music. The chapters on design in music are also especially valuable.

A. D. ZANZIG

### *The Disappearing City*

By Frank Lloyd Wright. William Farquhar Payson, Publisher. Price, \$2.50.

Among architects, Frank Lloyd Wright is regarded as an individualist. In this book he justifies the name, and defends it on more than personal grounds. To him the architect must be an individual, freed from the enslavement by landlords; and he must build for individual Americans, liberated from the domination of an acquisitive, inhumanly standardized economic order. Taking his text from Thomas Jefferson and Henry George, Mr. Wright preaches, with robust and devastating conviction, a prophecy of "Broadacre City," where man may live decently and happily. His rhetoric and lapses in grammar may be forgiven; the message is sound: "Architectural values are human values."

"Find the citizen," says Mr. Wright, showing a picture of the canyons of New York, a city of cave-dwellers, "a landlord's triumph," "skyscraper bedlam," "lucky-lot feudalism." In contrast he sketches the outline of Broadacre City, which can be realized by means of modern transportation and the new materials and devices now available. He sees each family with its own acre of ground, building cheaply houses of metal and glass units, variegated in design, to meet the requirements of the client and the landscape; farmers, landed gentry, living on ten-acre lots near community centers, coöperating to sell their produce and to enrich their experience; factories respaced into smaller units, provided with adequate light and air; hotels reduced to related groups, some of them mobile to accompany travelers; cottage hospitals, suggesting life instead of death, set among gardens; monastery-like universities, with masters and apprentices devoted to contemplation and research instead of business routine; "design centers," supported by industries and communities, where creative artisans may live and work together; schools and churches offering living conditions as well as precepts, that encourage an organic social life.

How can architects coöperate in bringing this Utopia into being? Mr. Wright has confidence in neither the eclectics, wedded to past styles, nor the internationalists, devotees of a sterile, standardized asceticism. "Why try to make buildings look as hard as machines? That means that life is as hard as machines, too." Use the machine to build roads, supply better and cheaper materials, create comfort and security. But use it primarily to restore people to the land, allowing them to lead three-dimensional lives, spacious, self-respecting, individual.

In his designs Mr. Wright has for a long time been practicing what he preaches. His own "Fellowship Center" at Taliesin is a persuasive proof of the vitality of his doctrines. Here is a sermon which deserves a congregation, not only of architects, but also of social engineers and all Americans who are genuinely thinking about better times.

WALTER R. AGARD

### *Charlemagne and His Knights*

By Katharine Pyle. J. B. Lippincott Company, Publishers. Price, \$2.50.

Katharine Pyle has an even more versatile genius than had her brother, Howard, whose heroic books have fired two generations of adventure-loving youth, and whose painting and etching founded a whole school of illustration.

His sister, now living in Wilmington, Delaware, has written and illustrated, for children, a

shelf-full of magic volumes dealing with mythology and fairy tales all around the world. There have also been pages of enchanting poetry from her pen, the best known being the kobold verses in her brother's *Wonder Clock*. She painted several portraits, notably that of the late Dr. Leo Robin which hangs in the Robin Memorial of the hospital in Wilmington.

The most recent work of this indefatigable artist is a scholarly transcription of the greatest of the stories of Charlemagne and his Paladins. From a careful study of the *Chanson de Roland* and other documents of those tall times, Miss Pyle has written a consecutive narrative of its heroes: Roland and Oliver, Ogier the Dane, Rinaldo, who is remembered for the horse Bayard, treacherous Ganelon and many others. Here, legend and history are skilfully intermingled with all of France and Spain for background, Abyssinia with its golden King Senapus plagued by harpies, and even far Cathay.

The book holds every ingredient of romance and adventure to delight the twelve-year-old: noble knights in armor, jousts and battles, fairy-fair princesses and brave warrior maids, witches, enchantresses and mythical monsters—the most delightful of these being the winged hippogriff, who thought nothing of carrying his heroic riders all over Europe and Africa in a single journey. There are charms and spells and castles of delight—even a Kingdom of the Moon, where the author proves herself both poet and philosopher in describing the spirit of Elijah watching over the vials containing the wits of men, and the River of Forgetfulness, from whose dark waters the names of those who are destined for fame are snatched by swans, the poets of the world.

The epic reaches its climax in the battle of Roncesvalles, where Roland, Oliver, and all the other Paladins went down before the treachery of Ganelon and the swords of Spain. There is a charming epilogue in the tale of Ogier the Dane, who lived for two centuries in Fairy Avalon under the spell of Morgana the Fay, roused at last to drive the Saracens from France.

This is a valuable book because it is redolent of the spirit of that time-shadowed period of the Middle Ages in Western Europe. The author has discreetly softened the darkness and brutality, and emphasized instead the heroism, the gorgeousness, the religious fervor, and the magic. No other work for children that we know has performed this difficult feat, and there is a great wealth of material which might otherwise have been lost to those best able to appreciate its grandeur—children with imaginations.

There are eight illustrations by the author including a frontispiece in full color. M. C.

## Greasy Luck—A Whaling Sketchbook

By Gordon Grant. William Farquhar Payson, Publisher. Price, \$5.00.

The whole flavor of this book is consistent with its purpose: to make a vital record of whaling in the days when it was a sport and an art as well as a business. There is no mention, except in the Introduction, of the modern methods of wholesale slaughter which threaten to make the whale as rare as the North American buffalo. From the sail-cloth binding and the sea-green end papers to the simple but effective drawings and the reticently persuasive written explanations, the reader finds nothing to detract from his keen enjoyment of this presentation of a vigorously human way of living.

As William McFee says in his Introduction: "Ships, and especially sailing craft, are the unhappy victims of artists who know more about pretty pictures than ships. They take quite felonious liberties with the craft and the men they depict. In *Greasy Luck* however, you will find the most austere fidelity to the truth combined with what to me is a most satisfying vivacity of presentation. . . . This book will preserve for posterity the spiritual as well as the material glories of the whaler's life."

Many readers will find here "the satisfying vivacity of presentation" which Mr. McFee mentions. Rising above the personal psychoses and soul probings of many contemporary painters Gordon Grant gives adequate expression to an understanding of the men whom he immortalizes. His craftsmanship has ceased to be a problem long ago and unlike the self-expressionists he finds his means adequate to the realization of a large and very human end. F. A. W., JR.

## Ohio Art and Artists

By Edna Maria Clark. Garrett and Massie, Publishers. Price, \$7.50.

The recently published volume, *Ohio Art and Artists*, by Edna Maria Clark provides for the first time a source of information regarding the artistic achievements of Ohioans, native and adopted.

Beginning with the prehistoric mound builders and following her theme down to the present year, Mrs. Clark has assembled a vast amount of material which has been available heretofore only in a few of the larger libraries, and in these only through extensive research.

The crafts of the early settlers are given ample consideration with illustrations showing typical examples of furniture, glassware, weaving, and metal work.

Architecture, which furnishes so accurate an index to the life story of any people, is traced from the crude log cabin of the pioneers, through the various styles that have been dominant in Ohio, one chapter following the changing phases of Colonial, Post Colonial, Classical Revival; the Romantic Movement, the Gothic and Romanesque revivals. Another chapter continues the story of architecture to its present-day manifestations in skyscrapers, residences, and public buildings.

Painting, of course, occupies a large part of the book, several chapters being devoted to the history of painting throughout the state, and to brief biographies of leading painters, past and present. Especial attention is given to Ohio-born artists whose careers have been made elsewhere.

Sculptors are considered in two chapters, one of which deals with early sculptors and the second with outstanding sculptors of today.

Ceramics, the graphic arts, newspaper artists and other subjects are given individual chapters as are the museums of the state. Finally in the four appendices, there are listed the important art galleries, art schools, and art organizations of the state.

Among the native born Ohio artists who left the state to find success and fame, Mrs. Clark mentions Alexander H. Wyant, Kenyon Cox, William Henry Howe, Elizabeth Nourse, Robert Henri, and George Wesley Bellows.

Any one seeking information on the arts and artists of Ohio will welcome this book. It is popular in style, beautifully illustrated; the publishers, Garrett and Massie, of Richmond, Virginia, have gone far in making the volume a fine example of the book maker's art.

I. T. FRARY

### *Making an Etching*

By Levon West. Studio Publications, Inc., Publishers, Price, \$2.50.

### *Wood-Engraving and Woodcuts*

By Clare Leighton. Studio Publications, Inc., Publishers. Price, \$2.50.

### *A Woodcut Manual*

By J. J. Lankes. Henry Holt & Company, Publishers. Price, \$3.50.

The trouble with the general run of art manuals is that they are too often written by people with limited practical experience in the crafts they attempt to teach. They gather their material in great part from authors who have pre-

ceded them, repeating the same old information in perhaps a little different way and thereby inflict on a long-suffering public another confusing, cumbersome tome that will soon gather dust on the shelves. Patently, one should not assume the difficult task of giving, between the covers of a book, expert technical guidance in a difficult art unless and until one is able to distil its very quintessence from a ripe and first-hand familiarity with the subject.

It is, therefore, a pleasure to be able to say about all of these three books that they are written by outstanding, seasoned practitioners in the crafts under discussion. Their technical explanations are always authentic, direct, and clear.

In *Making an Etching*, by Levon West, we find an example of book-making that is a refreshing change from the older types of manuals. Relying as little as possible on text, he shows in a series of vivid full-page photographs exactly how it is done. Each major step in the making of an etching is revealed by a large close-up photograph which is tipped in the book. These fourteen striking photographs, made by the Lazarnick Studios in New York City, visualize the procedure so graphically that you can easily imagine you are with Levon West in his studio, watching him at his work. In the text Mr. West tries to avoid confusing his reader and provides only the irreducible minimum of verbal explanation. To the art student this will be a drawback. He will follow Mr. West's explanations but, the procedure being new and the tools strange, he will not get Mr. West's results. He will have accidents, plenty of them. He has not been sufficiently prepared for these accidents and in order to find out what to do when they occur he will have to consult the more complete treatises extant. Following the pages of instruction appear "Sixteen Well-known Etchings Analyzed." This second part of the book is much inferior to the first. The selection of masterpieces is a dully familiar one, the "analysis" far from inspired, and the reproductions not of good enough quality for a book of this type.

*Wood-Engravings and Woodcuts*, by Clare Leighton is a companion book to *Making an Etching*. It has all the good features of the latter and none of its bad ones. As in the first book, there is given a step-by-step demonstration by means of excellent close-up photographs, in this case made by Cyril Jenkins of London. While never becoming verbose, Miss Leighton describes the materials and methods of her craft in sufficient detail, particularly when explaining the difficulties of printing, so that the student need not seek beyond it. However, the real value of this book lies in the fact that Miss Leighton is a



splendid technician, an understanding teacher, but above all is endowed with a creative spirit of the first order. The reader of this book finds more than competent instruction; he also profits enormously in a broader sense through contact with an artist of real stature. The examples of representative wood-engraving reproduced in this book were not selected because they are "well-known" but because to this artist of impeccable taste they are stirring things of beauty and importance. And her brief comments on them contribute substantially to the value of the book.

J. J. Lankes is one of the best known if not the most original talents in contemporary wood engraving. In his *Woodcut Manual* he draws generously from his large store of experience. When he speaks of woodblocks and tools, papers and presses, you know that here is a man who has lived with these things all his life, lived with them and studied them as a true craftsman must. He would have the reader think about his art in relation to the world in which he finds himself. Lankes gives much homely and valuable advice on how to deal with exhibitors, publishers, and print buyers. There are many hints for the novice on such subjects as editions, matting, packing, framing, and so on. Somewhere in the book Lankes tells the reader it would be better for him to blow his own little penny whistle than to thump some other person's big bass drum. This advice is not new, but it cannot be repeated too often to the aspiring beginner. But it seems to this reviewer that by confining all the illustrations in the book to his own work, the author runs the risk of producing the very result he warns against—imitation. Every student, in the last analysis, gets his practical knowledge by study of the examples that are shown him. If Lankes' own work were varied in style and manner there might be some justification for feeding the student on an exclusive diet of Lankes, but though there is sincerity, emotional quality, and sometimes power in Lanke's work, there is little versatility in his technique and range of subject matter. With this single limitation it is a book that will be read with profit and enjoyment not only by those who wish to practice the art, but by all who are interested in the present revival of this old and honorable medium.

C. Z. O.

### *American Indian Dance Steps*

By Bessie and May G. Evans. Illustrated in color by Poyege, San Ildefonso Indian. A. S. Barnes and Company, Publishers. Price, \$5.00.

Not until you have finally finished reading this book and laid it aside, do you realize what a real

contribution it is to the literature on both the Indian and the dance. It attempts something which has never been done before, a detailed analysis of some of the Indian dances of the Southwest and does it in the language of the orthodox ballet, which, contrary to first impressions, is extraordinarily successful. I imagine that much of the success is due to the clever outline drawings done by J. Maxwell Miller. In fact I am quite sure that it would prove duller fare if these had been omitted.

The authors not only describe in detail every gesture, step, and movement, but they introduce you to the Indian dance through a sympathetic discussion of the psychology of the Indian. They present in such detail the elements of the dances that any dancer could compose the dances and parts of dances described. Here is endless material for the enrichment of dancers' repertoires.

There have been volumes written about Indian music and Indian poetry but, until this book, the dance had been barely touched upon. But now that the beginning has been made, it should be an inspiration to others or perhaps to the same authors to carry on and give us similar treatment of the dances of Indians from other parts of the country. This faint scratching of a virgin field is not enough.

The inclusion of the words and music of the songs which form the background for the dances along with the drum accompaniments indicates the care with which the book has been prepared.

The reproductions of the water-colors by Poyege of the Pueblo of San Ildefonso are disappointing to anyone familiar with the original work of this Indian artist or with the reproductions of Kiowa and Pueblo paintings published by Swedzicki.

On the whole the book is interesting not only to those who are interested in the art of the dance but also to those who appreciate any phase of our primitive American culture.

C. NORRIS MILLINGTON

### *Brief Notice*

The Metropolitan Museum of Art recently issued *The Decoration of the Tomb of Per-neb: the Technique and the Color Conventions*, by Caroline Ransom Williams (\$8.00). This book gives exhaustive treatment to the question of just how a private tomb of the Old Kingdom was decorated, what processes and materials were used and in what order. The significance of the use of color is here given scholarly treatment. Of the twenty illustrations five are in color.

The announcement made last month that the price of *Currier & Ives Prints: Clipper Ships* had

been reduced was based on erroneous information. The price of this book is \$2.00. This price still holds also for the rest of the series, and for the Masters of Etching Series, Famous Water-Colour Painters, Masters of the Colour Print, and so on, all of which are handled in this country by Studio Publications, Inc.

No one interested in books, paper, or printing can fail to find interest and delight in *The Colophon: A Book Collector's Quarterly* (\$15.00 a year). Part Eleven, the most recent issue, reminds us again of the pleasure to be had in conversations about the arts of the book. The first article deals with the early work of Bruce Rogers and is appropriately set in his Centaur type, also used in this magazine. And rich fare follows which can be best enjoyed as you turn the pages yourself.

Alfred A. Knopf, Inc., announce the impending publication of another volume of René Grousset's series, *The Civilizations of the East*, which will be on *China*. This is to be issued early in 1933.

Another important book, *Asiatic Mythology* (\$10.00), by J. Hackin of the Guimet Museum, Paris, and six others has just been received from Thomas Y. Crowell Company, publishers. There are fifteen plates in color and three hundred and fifty-four other illustrations.

*American Painting and Sculpture 1862-1932*, a catalogue of the current exhibition at the Museum of Modern Art, has been published for the Museum by W. W. Norton & Company, Inc. (\$3.50), with over eighty illustrations and critical comment by Holger Cahill.

The two recent Special Numbers of the *London Studio*, *Modern Publicity*, issued in the fall, and *Children's Toys of Yesterday*, just received, are both exhaustive and entertaining treatments of their subjects. As in the past most of the pages are given over to illustrations with the text confined to brief introductions. The prices of both volumes are, cloth \$3.50, wrappers \$2.50. (Studio Publications, Inc.)

*Die Nürnberger Chörlein*, by Wilhelm Paeseler. Palm & Enke, Erlangen, Germany, Publishers. Price, 8 Marks.

*Disappearing City, The*, by Frank Lloyd Wright. William Farquhar Payson, Publisher. Price, \$2.50.

*Egyptian Antiquities in the Nile Valley*, by James Baikie, D.D., F.R.A.S. The Macmillan Company, Publishers. Price, \$4.50.

*Etching Hobby, The*, by William D. Cox. William Farquhar Payson, Publisher.

*Greasy Luck*, by Gordon Grant. Plates by the Author. William Farquhar Payson, Publisher. Price, \$5.00.

*Lace Book, The*, by Jessie F. Caplin. The Macmillan Company, Publishers. Price, \$2.75.

*Life and Times of Rembrandt van Rijn*, by Hendrik van Loon. Garden City Publishing Company (Star Books), Publishers. Price, \$1.00.

*Lithography as a Fine Art*, by A. S. Hartwick. Oxford University Press, Publishers. Price, \$2.50.

*Meaning of Modern Sculpture, The*, by R. H. Wilenski. F. A. Stokes, Publisher. Price, \$3.00.

*Modern Publicity*. Edited by F. A. Mercer and W. Gaunt. Studio Publications, Inc., Publishers. Price, cloth \$3.50; wrappers \$2.50.

*Old and New Testaments in Muslim Religious Art* (Schweich Lectures, 1928), by Professor Sir T. W. Arnold. Published for the British Academy by the Oxford University Press. Price, \$2.00.

*Peter Paul Rubens* (No. 3, Master Draughtsmen Series). Introduction by Martin Freeman. Studio Publications, Inc., Publishers. Price, \$2.00.

*Practical Applications of Dynamic Symmetry*, by Jay Hambidge. Yale University Press, Publishers. Price, \$2.50.

*Woodcut Manual, A*, by J. J. Lankes. Henry Holt & Co., Publishers. Price, \$3.50.

*Wood-Engraving and Woodcuts*, by Clare Leighton. Studio Publications, Inc., Publishers. Price, \$2.50.

## Books Received through October 31, 1932

*American Civic Annual (Volume IV)*. Edited by Harlean James. American Civic Association, Publishers. Price, \$3.00.

*Sir D. Y. Cameron, R. A. (Volume II)*. Masters of Etching Series No. 33. Introduction by Malcolm C. Salaman. Studio Publications, Inc. Price, \$2.00.

Books reviewed and books received for review in THE AMERICAN MAGAZINE OF ART can be purchased by members of The Federation at a discount of 10 per cent, cash with order. Why not avail yourself of this opportunity in selecting Christmas gifts?

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## Side-Lights

Readers of Mr. Park's article on the Addison Gallery at Andover in the November number of this Magazine will be interested to know that the important collection of American art which has been created for this gallery during the last three years has been almost entirely the work of Robert G. McIntyre of the Macbeth Gallery who is secretary of the Art Committee of Phillips Academy and has given a large part of his time in recent years to building up this collection. It is an important instance of the active interest that the members of art firms are taking in developing local collections, etc.

Similarly it may not be generally known that F. Newlin Price of the Ferargil Galleries is the Director of the newly organized Benjamin West Society at Swarthmore College. In this instance Mr. Price is, we understand, an alumnus of the College and actively interested in its welfare.

At the Institute of Art called in Providence jointly by Brown University and the Rhode Island School of Design, it was interesting to see among the list of visiting members of the Institute, the names of John J. Cunningham, Jr. of Knoedler's; Walter L. Ehrich, of the Ehrich Galleries; Robert W. Macbeth of the Macbeth Gallery; and Germain Seligmann, all prominent in New York art trade circles, whose firms were represented as lenders in the important exhibition of portraits arranged by the School in connection with the Institute.

There has been much talk to the effect that the artist should recognize the great reduction in the cost of commodities and lower the price of his product accordingly. That he is very willing to do this was proved in November by an exhibition at the Macbeth Gallery, New York, of contemporary and earlier American artists at greatly reduced prices.

Robert Macbeth in presenting the exhibition, which included works by John LaFarge, Abbott Thayer, Bruce Crane, Childe Hassam, and Ernest Lawson, said, "appreciation alone will not give our painters the support which many of them so urgently need at this time. The artists are doing their part. . . ."

## December Schedule, Traveling Exhibitions of The American Federation of Arts

Amherst, Mass. (Amherst College). *Educational Water Color Exhibition*, December 1-14  
Appleton, Wis. (Lawrence College). *Attractive Objects of General Use*, December 1-18

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This book may be ordered direct from the Progressive Education Association. Its price is \$5.00.

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## TRAVELING EXHIBITIONS, Continued

- Bethlehem, Pa. (Lehigh University). *Contemporary American Oil Paintings*, December 1-21
- Boston, Mass. (Mass. Institute of Technology). *Persian Islamic Architecture*, December 19-31
- Butte, Mont. (Butte Free Public Library). *Reproductions of Drawings by Dutch and Flemish Masters*, December 1-15
- Butte, Mont. (Butte Free Public Library). *Woodblock Prints by Helen Hyde*, December 1-15
- Charleston, S. C. (Carolina Art Association). *Modern Prints*, December 1-21
- Chicago, Ill. (American Farm Bureau). *Rural Life in Art*, December 1-7
- Columbus, Ohio (Gallery of Fine Arts). *Pottery and Batik*, December
- Delaware, Ohio (Ohio Wesleyan University). *Contemporary Water Colorists—1933 Rotary*, November 20-December 15
- Denton, Texas (State College for Women). *Illuminated Manuscripts*, December 1-15
- Detroit, Mich. (Institute of Arts). *English Architectural Lithographs*, December 18-January 22
- Detroit, Mich. (Institute of Arts). *National Scholastic High School Art*, December 3-17
- Edinboro, Pa. (State Teachers College). *Woodblock Prints, Linoleum Cuts and Lithographs*, December
- Fredonia, N. Y. (Normal School). *European and American Travel Posters*, December
- Galesburg, Ill. (Civic Art League). *Indian Arts and Crafts*, December 1-12
- Grand Rapids, Mich. (Public Library). *Dutch Peasant Costumes*, December
- Hagerstown, Md. (Washington County Museum of Fine Arts). *Royal Society of British Artists—Water Colors*, December 1-23
- Kalamazoo, Mich. (Institute of Arts). *Mexican Crafts*, December 7-31
- Lafayette, Ind. (Purdue University). *Graphic Processes Illustrated*, December 1-29
- Lincoln, Nebr. (University of Nebr.). *Contemporary American Book Illustration*, December
- Lubbock, Texas (Texas Technological College). *Illuminated Manuscripts*, December 18-January 15
- Manchester, N. H. (Currier Gallery of Art). *American Pottery*, December 4-25
- Pittsburgh, Pa. (Carnegie Institute). *Contemporary Oil Paintings—Chicago Painters*, December 18-January 31
- Raleigh, N. C. (State Art Society). *Oil Paintings from the Winter Exhibition of the National Academy of Design, 1931*, December
- Raleigh, N. C. (State Art Society). *California Painters*, December
- Richmond, Va. (Academy of Arts). *Society of American Etchers Rotary*, December 4-17
- Rochester, N. Y. (Memorial Art Gallery). *Interior Decoration: Photographs of Interiors by Mem-*





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*bers of the American Institute of Interior Decorators*,  
December 3-31  
Rochester, N. Y. (Memorial Art Gallery).  
*Pueblo Indian Painting*, December 3-31  
Saratoga Springs, N. Y. (Skidmore College).  
*Illuminated Manuscripts*, December 1-20  
Savannah, Ga. (Telfair Academy of Arts and  
Sciences). *Contemporary Water Colorists—1932*  
*Rotary*, December 3-28  
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Sciences). *Contemporary Mexican Crafts*, De-  
cember 3-28  
Sweet Briar, Va. (Sweet Briar College). *Daumier*  
*Lithographs*, December 1-15  
Taunton, Mass. (High School). *Reproductions of*  
*Drawings by French Masters of the XVIII Century*,  
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Topeka, Kans. (Washburn College). *Develop-*  
*ment of Japanese Prints*, December 1-15  
Westfield, Mass. (Westfield Athenaeum). *Mod-*  
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Williamstown, Mass. (Williams College). *School*  
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Windsor, Conn. (Loomis Art Association). *Re-*  
*productions of Italian Paintings*, December 1-17  
Wolfville, Nova Scotia (Acadia University).  
*English Aquatints*, December 3-17  
(Other Engagements Pending)

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Volume XXVIII

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# The American Magazine of Art

VOLUME XXV

JULY, 1932.—DECEMBER, 1932

PUBLISHED MONTHLY AT WASHINGTON BY  
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